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# **Effective Speech**

**MANUAL V**

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## MANUAL V

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## MANUAL V

### PART A

#### FILLING IN THE DETAILS OF A SPEECH

"THAT'S ALL THERE IS TO IT! WHAT  
MORE CAN I SAY?"

Such remarks are often made by those just  
beginning their study of speaking.

*But I shall show you how to find more to  
say.*

I shall show you how to bring home  
your ideas to your hearers

I shall show you how to *develop* your  
ideas.

#### YOU SHOULD KNOW HOW TO DO THIS!

Because the skill with which a speaker de-  
velops his central thought, and the ideas that  
contribute to it, are just as important as the  
selection of his purpose and his central  
thought.

Before giving general directions for de-  
veloping an idea in a speech, however, it may

be of use to consider certain stages that are found in the process of thinking.

### THE MOST FUNDAMENTAL FORM OF THINKING IS THE CONCRETE IMAGE<sup>1</sup>

The lowest form of thinking, for practical use, is the image. The child sees its mother, its nurse, its grandmother, but each is a concrete and separate person. At first it is utterly unable to think the word *woman*, which involves taking certain characteristics from all these persons and blending them into a general notion, or concept. Likewise it sees *a particular apple*, or *a particular pencil*, but it is not able to think *apple*, or *pencil* in the abstract, taking the various qualities of various apples, or pencils, and blending them into a general notion of *apple*, or *pencil*. All our thinking rests upon these ultimate images or concrete facts.

### CONCEPTS MAKE UP THE SECOND STAGE OF THINKING

But life has not progressed far before we begin forming general notions or concepts.

<sup>1</sup>The psychologists, of course, mention the *sensation* as the lowest unit of the thinking process, but it is difficult to think of *red*, or *hot*, without linking it to some concrete object, such as an apple, or a stove, and usually several sensations are united to form some concrete image. Consequently, for practical purposes, the image may be used as the lowest unit in thinking.

Although there are many kinds of boats—sailboats, motorboats, steamboats, yachts, launches, canoes, rowboats, we soon form a general notion of what a *boat* is. Although there are many kinds of houses, we soon learn to form the general notion of *house*, taking the general qualities of many houses and uniting them in one composite or general notion. This is the second stage of thinking, and it runs through many degrees, among which may be mentioned, first, the *class name*, such as those just mentioned, *house* and *boat*. Then process names or names of principles of operation, appear, such as *electrotyping* and *pasteurization*. Finally, there come to us the abstract or general quality names, such as *justice*, *beauty*, and *courage*.

A third stage of thinking is found in the forming of judgments. "Our experiences throughout life lead us to link things together in various relations. Thus we say, 'Apples are sweet,' placing apples in a class relation with all other sweet things. We have our ideas of what things are good, bad, or indifferent. We may come to the conclusion that 'The tariff is a benefit to the country.' This means that we deliberately place the tariff among things good for our country. Such



a conclusion is a judgment. A judgment always includes two or more things and a definite relation between them. It is a belief which we form deliberately; it is an opinion. When stated, such a belief, opinion, or judgment, always takes the form of a proposition. The following are typical propositions: *Labor unions are beneficial to the community; A college education is of value as a preparation for business; Private ownership of land is justifiable.*

"The formation of a judgment differs from the formation of a concept in that the concept is built up gradually, and almost unconsciously; certainly the thinker is not aware of the steps; while in the case of a judgment, the related ideas are constantly kept in mind, each separate from the other, and compared. We select one notion (as tariff) and another (national welfare) and, after carefully inspecting them, we say that they are or are not related thus and so; we form the judgment deliberately and state the result in the form of a proposition."<sup>2</sup>

WE LEARN BY COMPARING THE NEW WITH  
THE OLD

It may also be of use to consider briefly

<sup>2</sup> Frederick B. Robinson, p. 230, *Effective Public Speaking*, The La Salle Extension University, Chicago, Illinois.

how we learn. When a new object is presented we recognize or explain it "through a collision of the external ideas received through the senses and internal ideas stored through past experience, in which the ideas stored through past experience adjust to themselves the new ideas by modifications and omissions, by fusion or melting together the new with the old." To secure mental effects in another, then, or to cause him to accomplish this act of fusing the new with the old, it is of use to call to his mind previous ideas within his experience in order that the natural process may be strengthened and expedited. Phillips<sup>4</sup> calls this process "reference to experience," and by this he means referring the new idea to ideas already in the mind of the hearer.

With these facts concerning thinking and learning in mind, it is easy to see how the speaker should go about *developing* his ideas. His *particular* method will differ according to his dominating purpose, but his *general* method will always be the same, namely, *striving to call up within the mind of the*

<sup>4</sup>W T Harris, article on apperception in Webster's *New International Dictionary*. G. & C. Merriam Company Springfield, Massachusetts

<sup>4</sup>Arthur Edward Phillips, p 28, *Effective Speaking*, The Newton Company, Chicago

*listener ideas already stored there with which the new idea may be fused, these ideas being simple images, concepts, or judgments.*

### HOW TO DEVELOP AN ARGUMENT

In the case of argument, the problem is to bring the first term of the proposition into the desired relation with the second term of the proposition. Let us take the example (action or belief being the purpose of the speaker) of the proposition: *You should pay your bills.* Let the central idea be the general one, *Because it will bring benefits to you.* Here the proposition is: *Paying your bills will bring benefits to you.* The task of the speaker in this case is to bring the concept *paying your bills* into the general class, or concept, of *things that will bring benefit.* Consequently he will endeavor to call to the mind of the listener characteristics of things that bring benefits, in order that the listener may see that this new idea has similarities to those ideas which he already has of things that will bring benefits. One idea which the speaker might recall to the mind of the listener is the judgment *Health brings benefits.* In this case the problem is to show that paying your bills brings health. This he does by pointing out that anything that *lessens*

*worry brings health, and that paying your bills lessens worry.*' If he feels that the hearer may doubt this judgment, he may go further and support this judgment by pointing out that *worry causes loss of appetite and sleeplessness, and that loss of appetite and sleeplessness interfere with health.* If still he feels that the listener may doubt either of these judgments he will call to the mind of the listener, in the case of the first proposition, the *general notion of business men who have failed in health because of their worry over debts, or of contractors who have failed in health because of worry over notes to be paid at their banks, or, in case of the second proposition, the general notion of children who have not been able to eat and who have failed in health, or of authors who have not been able to sleep and have failed in health.* If still he feels that there is doubt he may refer to the case of Mr. A, *whom the listener knows, who was a contractor owing large sums of money, and who was worried, and who lost sleep and could not eat, and who failed in health.* Here the speaker has referred to judgments already in the mind of the listener, to general notions in the mind of the listener, and to images in the mind of the listener.

ANOTHER EXAMPLE OF HOW TO DEVELOP  
AN ARGUMENT

Or, again, the speaker may recall to the mind of the listener the judgment that *Financial gain brings benefits*. His task will then be to bring the term *paying your bills* within the class of *things that bring financial gain*. He may do this by pointing out that *by paying your bills you will secure discounts*, and that *receiving discounts results in financial gain*. If he feels that either of these propositions will be doubted by the listener, he may recall to the mind of the listener, in the case of the first proposition the general notion that many bills carry upon their faces in red ink the legend "Two per cent discount for cash within ten days," or in the case of the second proposition, the general notion that many business men succeed where others fail, just because they have taken advantage of their discounts. If the speaker feels that there is still doubt in the mind of the listener, he may refer to the image in the mind of the listener of the bill from a firm he knows the listener deals with, which bore the legend "Ten per cent discount for the payment of this account in full at any time sixty days before it is due," or, in the case of the second proposition, the

case of Mr. A, the neighborhood druggist, who became wealthy because he always took advantage of his discounts. Here again the speaker has called to the mind of the listener judgments, concepts, and images, already in his mind, and has made it possible for the listener to bring the term *paying your bills* into the class of *things that bring financial gain*, and, since the listener already has the judgment *Financial gain brings benefits*, he is ready now to accept, in part at least, the more general proposition *Paying your bills brings benefits*.

Let us take an actual paragraph of argument and see just what is done:

"Our honor as a country is involved in this war. Because, in the first instance, we are bound by honorable obligations to defend the independence, the liberty, the integrity, of a small neighbor that has always lived peaceably. She could not have compelled us; she was weak; but the man who declines to discharge his duty because his creditor is too poor to enforce it is a blackguard. We entered into a treaty—a solemn treaty—two treaties—to defend Belgium and her integrity. Our signatures are attached to the documents. It is suggested that when we quote this treaty it is purely an excuse on our part—it is our low craft and cunning to cloak our jealousy of a superior civilization that we are attempting to destroy. Our answer is the action we took in 1870. What was that? Mr. Glad-

stone was then Prime Minister. Lord Granville, I think, was Foreign Secretary. I have never heard it laid to their charge that they were ever jingoes."<sup>\*</sup>

#### HOW DAVID LLOYD GEORGE DEVELOPED AN ARGUMENT DURING THE WORLD WAR

Here the proposition is: "*Our honor as a country is involved in this war.*" The central idea is: *Because we are bound by obligations.* Lest this proposition, namely, *Being bound by obligations involves the honor of a country*, be not sufficient to bring engaging in this war within the realm of things involving honor, the speaker calls to mind the "*obligations to defend the independence, the liberty, the integrity of a small neighbor that has always lived peaceably.*" Thus he calls to the minds of his listeners the subsidiary generalizations of *defending the independence of a country*, *defending the liberty of a country*, and *defending the integrity of the country*. These he hopes will bring the war within the class of things involving honor. But he is not even content here, and adds *of a small neighbor*, hoping this will bring the war even more within the realm of honorable things. The speaker now develops his concept of *small*

<sup>\*</sup>From *An Appeal to the Nation* by David Lloyd George, *Modern Eloquence*, Vol. XII, The Modern Eloquence Corporation, New York.

*neighbor*, which he evidently feels the audience does not quite appreciate the full significance of, by his use of the phrase *that always lived peaceably*, and by adding *she could not have compelled us; she was weak*. These clauses bring the war still more into the realm of things honorable, for in the mind of the listener *defending a peaceable nation*, *defending a nation not capable of compelling defense*, and *defending a weak nation*, are already within the realm of things considered honorable by the audience. The speaker now calls to the minds of his hearers the concept *blackguard*, which is a disagreeable one to them, and identifies not fulfilling one's obligations with being a blackguard. The audience, he believes, will rather believe this war involves honor than identify itself with the class of blackguards. The next step is to call to the minds of the audience the concept of *treaty* in the judgment *to keep treaties is honorable*. The word *solemn* calls to the minds of the hearers a concept that adds much emphasis to the judgment *to keep treaties is honorable*. The next sentence, *Our signatures are attached to the documents*, calls to mind the judgment *it is dishonorable to violate written agreements*, and the word *document* gives greater sanctity to this judg-



ment. Having thus dealt with judgments already in the minds of his hearers, and with concepts which tend to make these judgments carry more weight, the speaker next makes his appeal to concrete facts. *He mentions 1870; he mentions Mr. Gladstone; he mentions Lord Granville.* These all are images associated with honorable things and when the new policy is identified with the things which these concrete images bring to mind the hearers are much more ready to accept it. The last word *jingo*, like the word *blackguard* above, is surcharged with emotional association and the audience feels sure that inasmuch as Gladstone and Lord Granville were not *jingos* and this new policy is like their policies, that they themselves are not *jingos*, but *honorable* in all their dealings. So throughout this argument, there are appeals to previous judgments, the attempt being to line up the new judgment, *Our honor as a country is involved in this war* with previously accepted judgments; to call to mind concepts that will be valuable in securing a full appreciation of what the judgment means; and, where the concepts are vague, to give them more exact meanings by reference to concrete facts (images).

## DEVELOPING AN IDEA BY THE USE OF CONCEPTS

The following paragraph\* is an excellent example of the development of an idea by reference to previous *concepts* in the minds of the listeners. The purpose of the paragraph is expository, the author striving to cause the audience to understand what real history is. He does this by referring to concepts already in the minds of the listeners with which the new idea of history may be fused. There is little, if any, reference to *judgments* already in the minds of the listeners, and no reference whatever to *concrete facts*.

## HOW HERBERT SPENCER DEVELOPED THE IDEA OF HISTORY

"That which constitutes History, properly so called, is in great part omitted from works on the subject. Only of late years have historians commenced giving us, in any considerable quantity, the truly valuable information. As in past ages the king was everything and the people nothing, so, in past histories the doings of the king fill the entire picture, to which the national life forms but an obscure background. While only now, when the welfare of nations rather than of rulers is becoming

\*From Herbert Spencer's "What Knowledge is of Most Worth," p. 597, *Education*, Herbert Spencer, A. L. Burt, New York.

the dominant idea, are historians beginning to occupy themselves with the phenomena of social progress. That which it really concerns us to know, is the natural history of society. We want all facts which help us to understand how a nation has grown and organized itself. Among these, let us of course have an account of its government; with as little as may be of gossip about the men who officered it, and as much as possible about the structure, principles, methods, prejudices, corruptions, etc., which it exhibited: and let this account not only include the nature and actions of the central government, but also those of local governments, down to their minutest ramifications. Let us of course have a parallel description of the ecclesiastical government in its organization, its conduct, its power, its relations to the State; and accompanying this, the ceremonial, creed, and religious ideas—not only those nominally believed, but those really behind and acted upon. Let us at the same time be informed of the control exercised by class over class, as displayed in all social observances—in titles, salutations, and forms of address. Let us know, too, what were all the other customs which regulated the popular life out of doors and indoors: including those which concern the relations of the sexes, and the relations of parents to children. The superstitions, also, from the more important myths down to the charms in common use, should be indicated. Next should come a delineation of the industrial system; showing to what extent the division of labor was carried; how trades were regulated, whether by caste, guilds, or otherwise; what was the connection between employers and employed; what were the agencies for

distributing commodities, what were the means of communication; what was the circulating medium. Accompanying all of which should come an account of the industrial arts technically considered; stating the processes in use, and the quality of the products. Further, the intellectual condition of the nation in its various grades should be depicted; not only with respect to the kind and amount of education, but with respect to the progress made in science, and the prevailing manner of thinking. The degrees of æsthetic culture, as displayed in architecture, sculpture, painting, dress, music, poetry and fiction should be described. Nor should there be omitted a sketch of the daily lives of the people—their food, their homes, and their amusements. And lastly, to connect the whole, should be exhibited the morals, theoretical and practical, of all classes as indicated in their laws, habits, proverbs, deeds. All these facts, given with as much brevity as consists with clearness and accuracy, should be so grouped and arranged that they may be comprehended in their *ensemble*, and thus may be contemplated as mutually dependent parts of one great whole. The aim should be so to present them that we may readily trace the *consensus* subsisting among them; with the view of learning what social phenomena co-exist with what others. And then the corresponding delineation of succeeding ages should be so managed as to show us, as clearly as may be, how each belief, institution, custom and arrangement was modified, and how the *consensus* of preceding structures and functions was developed into the *consensus* of succeeding ones. Such alone is the kind of information respecting past times which can be of service to the citizen for the regulation of his conduct."

The following paragraphs<sup>1</sup> of narration, concerning the spread of the revolutionary alarm, are an example of amplification accomplished through reference to concrete images. There are numerous references to concepts, but these are quickly followed by concrete images which will cause them to become more vivid.

#### HOW GEORGE BANCROFT DEVELOPED AN IDEA BY USE OF CONCRETE IMAGES

"Darkness closed upon the country and upon the town, but it was no night for sleep. Heralds on swift relays of horses transmitted the war message from hand to hand, till village repeated it to village, the sea to the backwoods, the plains to the highlands, and it was never suffered to drop till it had been borne North and South and East and West, throughout the land. It spread over the bays that receive the Saco and the Penobscot; its loud reveille broke the rest of the trappers of New Hampshire, and ringing like bugle notes from peak to peak, overleapt the Green Mountains, swept onward to Montreal, and descended the ocean river till the responses were echoed from the cliffs at Quebec. The hills along the Hudson told to one another the tale. As the summons hurried to the South, it was one day at New York, in one more at Philadelphia, the next it lighted a watch-fire at Baltimore, then it awoke an answer at Annapolis. Crossing the Po-

<sup>1</sup>From *History of the American Revolution*, George Bancroft, Chapter XI, Vol I

tomac near Mount Vernon, it was sent forward, without a halt, to Williamsburg. It traversed the Dismal Swamp to Nansemond, along the route of the first emigrants to North Carolina. It moved onward and still onward, through boundless groves of evergreen, to Newbern and to Wilmington."

"'For God's sake, forward it by night and day,' wrote Cornelius Harnett, by the express which sped for Brunswick. Patriots of South Carolina caught up its tones at the border and dispatched it to Charleston, and, through pines and palmettos and moss-clad live-oaks, farther to the South, till it resounded among the New England settlements beyond the Savannah. The Blue Ridge took up the voice and made it heard from one end to the other of the valley of Virginia. The Alleghanies, as they listened, opened their barriers that the 'loud call' might pass through to the hardy riflemen on the Holston, the Watauga, and the French Broad. Ever renewing its strength, powerful enough even to create a commonwealth, it breathed its inspiring word to the first settlers of Kentucky, so that hunters who made their halt in the valley of the Elkhorn commemorated the nineteenth day of April, 1776, by naming their camp 'Lexington.' With one impulse the Colonies sprang to arms; with one spirit they pledged themselves to each other, 'to be ready for the extreme event.' With one heart the continent cried, 'Liberty or Death.'"

The following paragraph\* of description strives to bring home to the listener a scene

\*From *Lavengro*, by George Borrow, quoted in *English Composition*, Canby and Others, p 258, The Macmillan Company, New York.

from London Bridge. The references by which the image or picture is developed, it will be noticed, are both to generalizations and concrete images, such references as "forests of masts," "spacious wharfs," and "gigantic edifices," are clearly general, while "Cleopatra's Needle" and "Babel City" are concrete.

#### A DESCRIPTION DEVELOPED BY MEANS OF BOTH CONCEPTS AND CONCRETE IMAGES

"There I stood, just above the principal arch, looking through the balustrade at the scene that presented itself—and such a scene! Toward the left bank of the river, a forest of masts, thick and close, as far as the eye could reach; spacious wharfs, surmounted with gigantic edifices, and, far away, Cæsar's Castle, with its White Tower. To the right another forest of masts, and a maze of buildings, from which, here and there, shot up to the sky chimneys taller than Cleopatra's Needle, vomiting forth huge wreaths of that black smoke which forms the canopy—occasionally a gorgeous one—of the more than Babel City."

Thus far the student has been advised to refer to *judgments*, *concepts* (generalizations), and *images* in the mind of the listener which will enable the listener to appreciate the new idea that the speaker is striving to bring to him, and *in doing this successfully lies the whole skill of the speaker in the mat-*

*ter of filling in details.* But in order to make this desired procedure on the part of the speaker more easily grasped by the beginner in speaking, it may be of value to consider some of the *devices upon which the speaker may lay hold*,—not because the process in these devices differs in any way from the process already laid down, but because these devices offer subdivisions of the general process, or, at least, examples of it, that have received definite names at the hands of the rhetoricians.

#### DEVELOPMENT BY ENUMERATION OF PARTICULARS

The method of development by enumeration of particulars is variously treated by various authors. It is called by Phillips' development by "General Illustration." This at first seems a contradiction, but the following paragraph clearly shows that the speaker is breaking up a large generalization into its particulars. It is true that the particulars may still be generalizations, but they are particulars with reference to the larger generalizations which they are used to amplify

<sup>9</sup> H. I. Winslow, *Corporations*; quoted by Phillips, *Effective Speaking*, p. 112, The Newton Company, Chicago



"Corporations have enabled men to achieve industrial wonders. There is hardly an invention, a discovery, an advance in any industrial line that has not been brought to triumph by corporations. Corporations have given us our banks, our factories, our railroads, our colleges and universities. They have made the impossible possible. They have tunneled through the mightiest natural barriers and sent the iron horse snorting through the mountain's bowels. Corporations have entered the blighting, trackless deserts of the West, and by irrigation turned them into fruitful orange groves. Corporations have been the mightiest democrats, the mightiest levelers, the world has yet produced. They have brought within the reach of all comforts and delicacies that one time graced only the homes of the rich."

In this paragraph just quoted, the term *industrial wonders* is broken up into its particulars, namely, *invention, discovery, advance in any industrial line, banks, factories, railroads, colleges, universities, tunneling through the mountains, turning deserts into orange groves, bringing comforts and delicacies within the reach of all.*

#### DEVELOPMENT BY DEFINITION

Oftentimes the appeal to the experience of the listener takes the form of definition. This is a form of development very closely akin to the method of development by particulars.

The following paragraph<sup>\*</sup> could be considered as an example of development by particulars, but it also has the form of definition.

"Democracy, in its true sense, is the last and best revelation of human thought: I speak, of course, of that true and genuine Democracy which breathes the air and lives in the light of Christianity, whose essence is justice, and whose object is human progress. I have no sympathy with much that usurps the name, like that fierce and turbulent spirit of ancient Greece, which was only the monstrous misgrowth of faction and fraud, or that Democracy whose only distinction is the slave-like observance of party usages—the dumb repetition of party creeds; and still less for that wild, reckless spirit of mobism which triumphs, with remorseless and fiendish exultation, over all lawful authority, all constituted restraint. The object of our worship is far different from these; the offering is made to a spirit which asserts a virtuous freedom of act and thought, which insists on the rights of men, demands the equal diffusion of every social advantage, asks the impartial participation of every gift of God; which sympathizes with the downtrodden, rejoices in their elevation, and proclaims to the world the sovereignty, not of the people merely, but of immutable justice and truth."

#### METHOD OF DEVELOPMENT BY EXAMPLE

Akin to the method of development by

<sup>\*</sup> From *The Democratic Review*, 1838-1859, quoted by A. Howry Espenshade, *Forensic Declamations*, Silver, Burdett & Co., New York.

particulars, a method of development by example is often recognized. The following paragraph <sup>11</sup> may well be considered to be developed by example:

"The Bible is a mass of beautiful figures; its words and its thoughts are alike poetical; it has gathered round its central truths all natural beauty and interest; it is a Temple with one altar and one God, but illuminated by a thousand varied lights, and studded with a thousand ornaments. It has substantially but one declaration to make, but it utters that in the voices of creation. It has pressed into its service the animals of the forest, the flowers of the field, the stars of heaven, all the elements of nature. The lion spurning the sands of the desert, the wild doe leaping over the mountains, the lamb led in silence to the slaughter, the goat speeding to the wilderness; the rose blossoming in Sharon, the lily drooping in the valley, the apple-tree bowing under its fruit; the great rock shadowing a weary land, the river gladdening the dry place; the moon and the morning star: Carmel by the sea, and Tabor among the mountains, the dew of the morning, and the rain upon the mown grass, the rainbow encompassing the landscape; the light, God's shadow, the thunder, His voice, the wind and the earthquake, His footsteps—all such varied objects are made, as if naturally so designed from their creation, to represent Him to whom the Book and all its emblems point."

<sup>11</sup> George Gilfillan, *Bards of the Bible*, quoted by Espenshade, *Forensic Declamations*, Silver, Burdett & Company, New York

Often a paragraph openly appeals to the listener's experience by comparing the new idea with those already in the mind of the listener. The following paragraph<sup>22</sup> uses this method of development by comparison:

#### DEVELOPMENT BY COMPARISON

"I appeal to you to take the lead in making good the President's message of the second of this month. That message will amount to nothing unless we make it good, and it can be made good only by the high valor of our fighting men, and by the resourceful and laborious energy of the men and women who, with deeds, not merely words, back up the fighting men. We read the Declaration of Independence every Fourth of July because, and only because, the soldiers of Washington made that message good by their blood during the weary years of war that followed. If, after writing the Declaration of Independence, the men of '76 had failed with their bodies to make it good, it would be read now only with contempt and derision. Our children still learn how Patrick Henry spoke from the heart of the American people when he said, 'Give me liberty or give me death,' but this generation is thrilled by his words only because the Americans of those days showed in very fact that they were ready to accept death rather than lose their liberty. In Lincoln's deathless Gettysburg speech and second inaugural he solemnly pledged the honor of the American people to the hard and perilous task of preserving

<sup>22</sup> Theodore Roosevelt, Speech in Chicago, April 28, 1917, quoted in *The Form of Democracy*, Watkins and Williams, Allyn & Bacon, Boston.

the Union and freeing the slaves. The pledge was kept. The American people fought to a finish the war which saved the Union and freed the slave. If Lincoln and the men and women behind him had wavered, if they had grown faint-hearted and had shrunk from the fight, or had merely paid others to fight for them, they would have earned for themselves and for us the scorn of the nations of mankind. The words of Lincoln will live forever only because they were made good by the deeds of the fighting men. So it is now. We can make the President's message of April second stand among the great state papers in our history; but we can do so only if we make the message good; and we can make it good only if we fight with all our strength now, at once; if at the earliest possible moment we put the flag on the firing line and keep it there, over a constantly growing army, until the war closes by a peace which brings victory to the great cause of democracy and civilization, the great cause of justice and fair play among the peoples of the world."

### DEVELOPMENT BY CONTRAST

Similar to the development by comparison is the development by contrast, by pointing out differences. Notice the contrast in the following paragraph:"

"You see now where you stood fifty years ago, this very hour, with your brothers and your neighbors, shoulder to shoulder, in the strife for your country. Behold, how altered! The same heavens are indeed over your heads; the same ocean rolls

<sup>22</sup> From Webster's First Bunker Hill Address.

at your feet; but all else, how changed! You hear now no roar of hostile cannon; you see no mixed volumes of smoke and flame rising from burning Charlestown. The ground strewn with the dead and the dying; the impetuous charge; the steady and successful repulse; the loud call to repeated assault; the summoning of all that is manly to repeated resistance; a thousand bosoms freely and fearlessly bared in an instant to whatever of terror there may be in war and death,—all these you have witnessed, but you witness them no more. All is peace. The heights of yonder metropolis, its towers and roofs, which you then saw filled with wives and children and countrymen in distress and terror, and looking with unutterable emotions for the issue of the combat, have presented you today with the sight of its whole happy population, come out to welcome and greet you with a universal jubilee. Yonder proud ships, by a felicity of position appropriately lying at the foot of this mount, and seeming fondly to cling round it, are not means of annoyance to you, but your country's own means of distinction and defense. All is peace; and God has granted you this sight of your country's happiness, ere you slumber in the grave."

#### DEVELOPMENT BY RESTATEMENT

Correctly speaking, there can be no development by restatement. There can be correct restatement only by the repetition of exactly the same words, for no two synonyms have *exactly* the same meaning. However, oftentimes, in an effort to identify the new

idea with a listener's previous stock of ideas, it is useful to call to his mind different words or ideas that all cling very closely about the new word or idea, and this may be *loosely* called restatement.

The following paragraph " may be said to be developed by restatement :

"Men do not live in ruts in America. They do not always or of necessity follow the callings their fathers followed before them. They are ready to move this way or that as interest or occasion suggests. Versatility, adaptability, a wide range of powers, or quick and easy variation of careers, men excelling in businesses for which they never had any special preparation—these are among the most characteristic marks of American life,—its elasticity, and variety, the rapid shifting of parts, the serviceability of men of many different kinds in the common undertakings of politics and in public affairs of all kinds."

#### DEVELOPMENT BY TESTIMONY

Often a speaker develops his paragraph by quoting one or more authorities on the topic in hand. This device does not fall outside the general processes already laid down, for even in quotations the appeal is still to judgments, concepts and concrete images. The names of the authorities quoted may or

" Woodrow Wilson, quoted in *Essentials in English Composition*, Chas. H. Raymond, The Century Company, New York.

may not arouse concrete images, and what they say arouses judgments, concepts, and images, just as any other matter does.

The following paragraph<sup>22</sup> is an excellent example of development by testimony:

"The Government of England expressly intended that the Boers should have independence in local affairs. Lord Derby, who conducted the negotiations for England, said, 'Your (the Boer) government will be left free to govern the country without interference' Mr. W. H. Smith, British leader in the House of Commons, stated, Feb 25, 1890, 'It is a cardinal principle of the convention of 1884 that the internal government and legislation of the South African Republic shall not be interfered with' And Mr. Balfour said, on Jan. 15, 1896, 'The Transvaal is a free and independent government as regards internal affairs.' Lord Salisbury said, Jan. 31, 1896, 'The Boers had absolute control over their own internal affairs.' And Mr. Chamberlain, May 8, 1896, said, 'We do not claim and never have claimed the right to interfere in the internal affairs of the Transvaal. The rights of our action under the convention are limited to the offering of friendly counsel, in the rejection of which, if it is not accepted we must be quite willing to acquiesce' "

Let the speaker, then, to secure proper amplification for his ideas refer to (1) judgments in the minds of his listeners, (2) con-

<sup>22</sup>By Mabel B. Madden, quoted from *Effective Speaking*, p. 135, Arthur Edward Phillips, The Newton Company, Chicago, Illinois



cepts in the minds of his listeners, and (3) images in the minds of his listeners.

He will do well, too, to consider the various well established ways of doing this, such as

- (1) by enumeration of particulars
- (2) by definition
- (3) by examples
- (4) by comparison
- (5) by contrast
- (6) by restatement and
- (7) by testimony

Care should be taken to pursue the various methods of amplification far enough, either singly or in combination, to secure appreciation of the idea in hand; but development should not be pursued after the idea has been comprehended, for this results only in inattention and antagonism.

NOW YOU ARE GETTING AT THE REAL MEAT OF SPEECH-MAKING!

You ought to speak fairly well *with just the knowledge about speech-making that has already been given you*

Of course, *the following lessons will teach you much more about speaking, but you already have a good working knowledge of the general principles involved.*

But, as I said in a previous Lesson,

knowledge is of *no use* unless it is applied

So, I wish you to *apply* what knowledge you already have.

HERE ARE SOME PROPOSITIONS FOR ARGUMENT.

Capital punishment should be abolished.

The Federal Reserve System of banking should be continued.

Branch banking should be abolished.

The principle of the "closed shop" is justifiable.

The single tax, as advocated by Henry George, is practicable.

Intercollegiate football should be abolished.

The "Community Chest" should be continued.

(There may be some topic in which you yourself are interested which may be substituted for any one of these.)



Select one of these and develop the argument by reference to *previous judgments* in the minds of your hearers, by reference to *concepts* already in their minds, and by reference to *concrete images*.

Use as many of the following devices as possible:

Enumeration of particulars

Definition

Example

Comparison

Contrast

Restatement

Testimony

The development of this argument of yours may take *two* or *three evenings*, but even an experienced speaker unfamiliar with any of the propositions just given would need to spend considerable time in preparing a speech upon one of them.

Once a speaker was congratulated upon the excellence of a *four minute* speech he had just given

"Well, it ought to have been good," he replied "I spent *four hours* preparing it!"

Persistent work and a large expenditure of time are the price that must be paid by anyone who is ambitious to speak well. I am glad you have persisted this far, and you must now *continue your success*.

Follow the general directions that have been given for preparing your previous speeches—*make an outline, whisper the speech through, and finally rise by your chair and give it just as you would before an audience*.

You may have had to go to the library to get information enough to make this speech, and you may have been at a loss just how to go about finding information on a given topic, but in the *next lesson* I shall show you how to *find information*.

## PART B

### PRONUNCIATION

#### PRONUNCIATION OF SINGLE WORDS

Everyone knows the feeling that comes over him when he hears anyone mispronounce a word. The same feeling comes over an audience when a public speaker mispronounces a word, and it is plain that the audience can never think quite so much of a speaker as if he had not made the blunder.

But absolutely *incorrect* pronunciation is not the only thing that an audience does not like. Sometimes, although the pronunciation of a word may not be altogether incorrect, it is given in such an *indistinct manner* that the audience have to listen very closely to make out what is being said. No audience will listen to this sort of pronunciation long without showing disapproval by lack of attention.

#### ARTICULATION

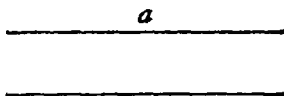
The speaker who wishes to hold the *respect* and *attention* of his audience must speak both *correctly* and *distinctly*

To speak distinctly, it is necessary to give attention to what is called *articulation*, that is, the *joining* of the sounds that go to make up our speech, or, perhaps better, the joining, or coming together, of the organs of speech in uttering these sounds. Thus we can clearly see that in giving the sound of the letter *b* there is a joining of the lips; that in the letter *t* or *d* there is a joining of the tongue and teeth. This meaning of articulation need not be confined to consonants alone, for in the case of vowels there is also a certain coming together, or arrangement, a certain *configuration*, as it is sometimes called. Now when these different arrangements of the organs are performed well, in a *clean-cut, energetic* way, we have *good articulation*,—which in turn *gives distinctness*. On the other hand, if the organs are not joined strongly and firmly, but are *carelessly* and *slouchily* handled, we have poor articulation, which results in *indistinctness*. Distinctness in speaking is founded upon a muscular act—the joining of the speech organs,—and it follows that it can be developed in the same manner that an athlete develops his muscles, by frequent and regular practice.

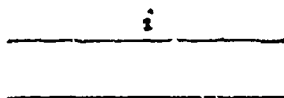
For the purpose of securing this practice

it is well to divide words into their separate sounds and syllables in order that we may see clearly just what articulations take place in the word.

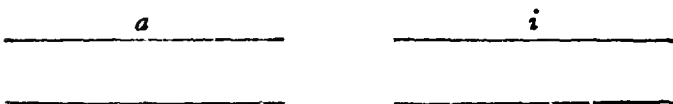
Suppose we represent the *a* sound in *bath-ing* by a band of sound, lasting about a second, thus:



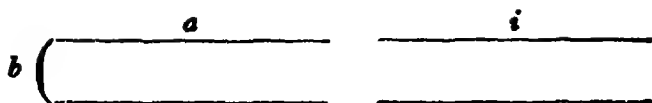
Now suppose we represent the *i* sound by another similar band of sound a second in length, thus:



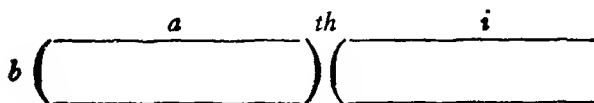
We then have the vowel sounds of the word *bathing*, represented by the following:



It is evident that both the *a* sound and the *i* sound are open at the beginning and at the end. Suppose now that we close the beginning of the *a* sound with the letter *b*. We now have:



Now bring the *a* sound and the *i* sound together with the *th* sound. We now have:



Adding the *ng* sound at the end we have:



Now shorten all these elements to their proper length and we have the word *bathing*.

NOTE: In executing this word, or any other in the same way, firmness of contact and quickness of release should characterize all the consonant sounds.

## WRITTEN EXERCISE

Write out the following words after the manner of the word *bathing* given above.

*Caution:* Of course words which begin with a vowel sound should be left open at the beginning, as those which close with a vowel sound should be left open at the end.



look	supposed
state	wishing
murder	immediately
suspicion	association
benefited	excusable
nephew	hereafter
perpetrator	motive
procurement	prisoner
confirmed	principally
terminated	everything

## THE USE OF THE DICTIONARY

If a person comes to a word he does not know how to pronounce, he is told to look it up in the dictionary. This is very simple, but many a person does not know how to pronounce the word after he has found it in the dictionary. A few directions, however, will remove the difficulty.

FIRST: *Observe that, generally, in the dictionaries, the words are respelled right after they are given.*

SECOND: *Observe also that in the words thus respelled, some letters have certain marks above, below, or through them, and some letters are unmarked.*

THIRD: *If you do not know how a certain letter with a certain mark should be pronounced, first look at the bottom of the page,*

*where you will probably find it in a common word that you do know how to pronounce. Transfer this sound to the word in question.*

FOURTH: *If a letter is not marked, the only safe way is to refer to the "Key to Pronunciation" in the front of the dictionary. There you will find every letter, marked or unmarked, used in the respelling, together with its proper sound.*

FIFTH: *When using dictionaries which do not have words at the bottom of the page, unless you are familiar with the system of marks used, the only safe way is to refer to the Key in the front of the dictionary at once.*

SIXTH: *Where the words are not respelled, do as above; that is, look for the pronunciation of marked letters at the bottom of the page first, and failing to find them there, look in the Key in the front of the dictionary. For all unmarked letters look in the Key at once.*

NOTE: The best way is to take some one dictionary as your authority and thoroughly learn the system used for indicating pronunciation.

But after the correct sound of all the letters in a word has been determined there is still an important thing left. This is *accent, or*

*the special prominence given to certain syllables in a word.*

In a word of two syllables there is only one accent, as a-back'. This is called the *primary accent*.

In words of more than two syllables there is often more than one accent, as ac"ci-dent'al. In these cases the stronger accent is the primary, while the lighter is called the *secondary accent*.

In the very long words there may be a third accent, weaker than either of the others, and called the *tertiary accent*, as tran""sub-stan"ti-a'tion.

NOTE: The marks used to denote the different accents are usually those given above, but sometimes the same mark (') is used for all, with the exception that it is made lighter for each accent that is needed beyond the primary.

## PRONUNCIATION IN SENTENCES

What has been said in regard to pronunciation might be enough if we talked by single words. In our everyday use of language, however, we talk by sentences, and this requires us to give attention to some things that we might not need to think about if we used only single words.

FIRST: In certain abrupt sounds, like *k*,

*p*, *t*, etc., there is a faint sound heard at the end of the letter,—really a little puff of breath. This is called the vocule. In reading or speaking sentences, do not sound this vocule too distinctly. Do not say, *He kept-tu his hat-tu upon a hook-ka*.

**SECOND:** It often happens that in reading or speaking one word ends with the same sound with which the next word begins, as

*The student took his book and went to school.*

In cases of this kind, pronounce the sentence just as if there were only one letter in place of the two. To pronounce them both leads people to think you are over nice.

**THIRD:** In English there are certain letters which have the same position of the mouth, but different sounds, as *b* and *p*. When two of these come together, use only one position of the mouth. In the sentence,

*He did no harm,*  
one position between *did* and *no* is all that is necessary. If two positions are used, it sounds as if one were trying to attract attention to himself.

Under this topic it may be well for the student to consider carefully the following paragraph, taken from the preface of *the New International Dictionary*.

## STYLES OF SPEAKING SUITED TO VARIOUS OCCASIONS

"The fact that there are several styles of speaking, any one of which may properly be adopted according to circumstances, further complicates the task of producing a pronouncing dictionary. Professional speakers,—actors, clergymen, orators,—in the effort to impart great clearness and carrying power to their words, cultivate a style of enunciation that would be considered artificial, pedantic, or affected, if used in ordinary conversation. Dr. Johnson long ago recognized a double standard, for he says in the grammar prefixed to his dictionary, 'They (the writers of English grammar) seem not sufficiently to have considered, that of English, as of all living tongues, there is a double pronunciation, one cursory and colloquial, the other regular and solemn.' There are, in reality, several varieties of speaking style, the differences in which are largely dependent upon the rate of utterance. The most formal speech is that used in public oratory, in the acting of certain parts upon the stage, or upon the most solemn occasions. Training in this style, in which weight is given to nearly every syllable, belongs to the teaching of oratory or elocution. For ordinary

public speaking, reading aloud, and careful conversation, a style may be employed which makes the unaccented syllables lighter, allowing the vowels contained in them to turn more often toward the neutral vowel sound, *ē* in *ēv'ēr*, or as in the case of unaccented *ē* in *addēd*, toward the sound of *ī* in *pīn*. Whatever standard is taken as a model, it should be remembered that the ordinary speech of cultured people is not slovenly, if colloquial weakening is not carried too far. The difference between the pronunciation of a word when taken alone and as it occurs in a sentence should also be carefully kept in mind; thus *and* considered alone is *and*, but in such a combination as *bread and butter*, if is ordinarily weakened to 'nd, or even to 'n: *a* in the phrase *for a day* becomes a (so'fā) etc."

FOURTH: The accent of words in sentences is not always the same as when they are considered alone.

The accent is often changed *to show contrast*, as

*Man is mortal, God is im'mortal.*

Other examples:

*We have sins of com'mission and sins of o'mission.*

*Ex'pression depends upon im'pression.*

*One was an of'fensive policy, the other dé'fensive.*

**Caution:** Sometimes a *verb* and an *adjective* are spelled the same way. Be careful to pronounce each correctly. They are not the same word, and each should have its own pronunciation. *Example:* adjective, per'fect; verb, perfect'. This also occurs with nouns and verbs. *Example:* noun, con'trast; verb, contrast'. Likewise with nouns and adjectives. *Example:* adjective, compact'; noun, com'pact.

### WRITTEN EXERCISES

Properly mark. accent. and divide into syllables (consulting your dictionary), the following words:

abdomen	aid-de-camp	almond
acclimate	ally	amenable
bade	bayou	bronchitis
bomb	booth	brooch
casualty	cerebral	chastisement
comparable	daunt	decade
archipelago	aunt	disputable
association	auxiliary	divan
been	bellows	dolorous
buffet	canine	drama
chirography	combatants	emendation
disarm	discourse	glamour
ennui	exhibit	gratis
enervate	exile	hospitable
envelope	exquisite	finale
equipage	falcon	financier
exemplary	February	finance
gladiolus	gondola	forehead
handsome	hearth	fortnight
hovel	indisputable	granary
ignoramus	irrefutable	hiccough

interpolate	juvenile	laundry
inquiry	industry	maritime
illusive	refutable	mistletoe
iodine	romance	nicotine
jugular	surup	pageant
recess	taunt	reparable
respite	jocund	reveille
sergeant	lamentable	slake
squalor	pronunciation	tirade
traverse	precedence	zoology
photographer	loth	prelate
lichen	mercantile	lyceum
mausoleum	national	mirage
museum	oblique	nausea
research	resource	often
sacerdotal	seraglio	
obligatory	squalid	
paraffin	transition	
solace	patronage	
toward	visor	
partner		
vaccine		

## EXERCISES

1. In this exercise, first name the letter, next give its sound in the following word, then give the word itself. Remember to get firm contact and quick release.

<i>d</i> in <i>did</i>	<i>th</i> in <i>thin</i>
<i>zh</i> in <i>azure</i>	<i>s</i> in <i>cease</i>
<i>j</i> in <i>judge</i>	<i>l</i> in <i>lull</i>
<i>r</i> in <i>roar</i>	<i>th</i> in <i>then</i>
<i>t</i> in <i>tot</i>	<i>z</i> in <i>zone</i>
<i>sh</i> in <i>shun</i>	<i>n</i> in <i>nun</i>
<i>ch</i> in <i>church</i>	



2. Use the following words and sounds the same as in Ex. 1.

*b* in *bob*

*v* in *vivid*

*y* in *ye*

*p* in *pipe*

*f* in *fife*

*ng* in *sing*

*m* in *mum*

*c* in *cake*

*w* in *woe*

*g* in *gag*

3. Practice the following sounds vigorously: ee-oo-ah, ah-oo-ee, ah-ee-oo, oo-ee-ah, oo-ah-ee, ee-ah-oo. Repeat each four or five times before going to the next.

4. Practice the following as in Ex. 3. Ip-it-ik, it-ip-ik, ik-ip-it, ip-ik-it, ik-it-ip, it-ik-ip.

## PART C

### THE RATE OF UTTERANCE IN SPEAKING

*How fast should a speaker speak?*

Well, that depends on several things.

#### FIRST

#### THE RATE OF SPEAKING DEPENDS ON THE SPEAKER HIMSELF

The rate of speaking depends upon the speaker himself. A speaker with a *low, heavy* voice will speak more slowly than a speaker with a *light, high* voice. This may be partly due to psychological causes. Usually the speaker with a low voice is of a phlegmatic or sluggish temperament. His whole being reacts slowly, and has a low muscular tension. Again, the very fact that the vocal organs are large will have a tendency to cause them to move more slowly. In the case of a speaker with a high, light voice the vocal organs are small and light and have a tendency to move quickly. The temperament of the speaker with a light voice is likely also

to be nervous and impressionable, which would tend to make him speak rapidly.

## SECOND

### THE RATE OF SPEAKING DEPENDS ON THE SIZE OF THE ROOM

The rate of speaking depends upon the *size of the room* where the speaker is speaking

If the *room is large*, the speaker *will be forced to speak more slowly* than he ordinarily does.

If the *room is small*, the speaker will speak at a rate *more nearly like the rate he commonly uses in conversation*.

If the speaker is speaking out of doors, he *will be forced to speak more slowly than in a large auditorium*.

If there are *cchoes in the room* or auditorium where the speaker is speaking, he must be exceedingly careful to *speak slowly*.

### A SPEAKER MUST SPEAK SLOWLY IN A LARGE AUDITORIUM IN ORDER TO BE UNDERSTOOD

The reason why a speaker must speak more slowly in a large room is exceedingly complicated. It is *easy to say* that he must speak *more slowly* in a large room *in order to be understood*, but *why* this is so is diffi-

cult to tell. Doubtless the sound waves become mixed. There is more time probably needed, too, in order that each sound may reach sufficient loudness to carry to the remote parts of the room. The consonants need to be more fully stressed also, and this probably slows down the rate of utterance. At any rate, if a speaker desires to be understood by a large audience, either in a large room or out of doors, he must speak slowly.

### THIRD

#### THE RATE OF SPEAKING DEPENDS ON HOW MUCH MEANING A SPEAKER IS PUTTING INTO WHAT HE SAYS

The rate of speaking depends upon *how much meaning, in general, the speaker is putting into what he says*

Here is some good, sound advice from Professor James A. Winans of Dartmouth College "

"The chief reason a beginner usually speaks too fast is that he does not think enough as he goes. This results in vagueness of delivery and indistinctness of impression upon the hearer. He may have understood clearly in preparation; he may have

"Quoted from p 430 of *Public Speaking*, by J. A. Winans, published by The Century Company, New York.

a bare understanding as he speaks; but he does not grasp the thought in its fullness. His mind should receive a *distinct impression from each phrase*. And more than that the audience must have time to think. There is need, therefore, for the deliberation which is characteristic of most experienced speakers. There is little good in just trying to go slow; the effort often results in yet greater rapidity. The speaker who talks too rapidly should impress upon himself the importance of gaining distinct impressions, full realization of the content of his words, and of giving his audience time to think. He should fix firmly in mind the truth that his audience cannot move as rapidly as he can. They are not so familiar with his line of thought. If they are to see the pictures suggested, compare his statements with their experience, in a word, think back to him, they must have time. In particular he should impress upon his mind the truth that he fails unless he provokes reaction in his hearers, and causes them to relate his words to their knowledge, beliefs and experience. In brief, the too rapid speaker should think more, and give his hearers time to think more."

## FOURTH

### THE RATE OF SPEAKING DEPENDS ON THE PARTICULAR SENTIMENT

The rate of speaking depends upon the *particular sentiment* that the speaker is expressing.

A *rapid rate* of speaking should be used

in *gayety, joy, excitement, alarm, picturing rapid action, etc.* Examples of rapid rate will be found within the following paragraphs:

Now you see the water foaming all around. See how fast you pass that point! Up with the helm! Now turn! Pull hard! Quick! quick! quick! Pull for your lives! Pull till the blood starts from your nostrils, and the veins stand like whipcords on your brow! Set the mast in the socket! hoist the sail! Ah! ah! it is too late! Shrieking, cursing, howling, blaspheming, over they go!—*John B. Gough.*

Across the valley the Southern line of attack is forming,—a splendid column three miles long, their silken banners unfurled to the breeze, a bristling mass of bayonets glittering in the sunlight. With majestic movement the veteran army advances on the Union line. Their cannon cease firing. Instantly the deserted guns are manned. The whole line of Federal batteries pour shot and shell into the advancing ranks. Awful gaps are made, but quickly close, and the long line comes swiftly on. The Union infantry have hurriedly re-formed along the summit of the ridge. Up the slopes come the Southern ranks. Their lines of glistening steel sweep on like waves of death and destruction. They hurl back the Union advance. On they come toward the main line. A flash of smoky flame, a deafening roar, and twenty thousand Union guns pour forth a flood of leaden death. The Southern ranks go down under that awful fire like fields of grain swept by the tornado's blast. **Flesh and blood**

cannot face such carnage. Whole companies rush into the Union lines and throw down their arms. The remnant of that splendid eighty thousand hurries in full retreat back across the valley, shattered and broken. The Confederacy has reached its height! Slavery has fallen! Victory is with democracy!—College Oration

*Medium rate* is used for *conversation*, and *all speaking where there are no unusual emotions*. Example:

The people always conquer. They always must conquer. Armies may be defeated, kings may be overthrown, and new dynasties imposed, by foreign arms, on an ignorant and slavish race, that care not in what language the covenant of their subjection runs, nor in whose name the deed of their barter and sale is made out. But the people never invade; and when they rise against the invader, are never subdued.—*Everett*.

*Slow rate* is used to express *devotion, solemnity, reverence, awe, veneration, dread, amazement*, etc. Examples.

As the end drew near, his early craving for the sea returned. The stately mansion of power had been to him the weary hospital of pain, and he begged to be taken from its prison walls, from its oppressive, stifling air, from its homelessness and its hopelessness. Gently, silently, the love of a great people bore the pale sufferer to the longed-for healing of the sea, to live or to die, as God should will.

Within sight of its heaving billows, within sound of its manifold voices, with wan, fevered face tenderly lifted to the cooling breeze, he looked out wistfully upon the ocean's changing wonders, on its far sails whitening in the morning light, on its restless waves rolling shoreward to break and die beneath the noon-day sun, on the red clouds of evening arching low to the horizon, on the serene and shining pathway of the stars. Let us think that his dying eyes read a mystic meaning, which only the rapt and parting soul may know. Let us believe that, in the silence of the receding world, he heard the great wave breaking on a farther shore, and felt already on his wasted brow the breath of the eternal morning.—*James G. Blaine.*

An example of the combination of rapid rate with slow rate is found in the following:

There came a dark night when Columbus stood at the lookout alone. Before and behind him stretched the black waters in limitless expanse. The admiral's white head was bent with care. Already they had sailed farther than he had ever dreamed that ship could sail,—and yet no land. What would be the end? What would come of the murmurings and the black looks on every side? Did failure stare him in the face? But, as he raised his head, he thought he caught a glimpse of a light carried by an unseen hand on a distant shore. He shouted, "A light! A light!" He woke the crew. Cries of "Land! Land!" rang from ship to ship. Not an eye was closed again that night. All was excitement, and as the day dawned, land stretched before them!



Christopher Columbus had reached his goal. His idea was vindicated, his dream fulfilled! On the virgin soil of a new world, he knelt and gave thanks to God.—College Oration.

## DO NOT BE CONTENT JUST TO READ THIS LESSON!

Rise from your chair and *read aloud* these examples, each in its proper rate, varying the rate *even within each paragraph*, so as to give each thought its proper rate.

## SEEK VARIETY

### VARIETY IN RATE VALUABLE IN HOLDING ATTENTION

Too many speakers utter everything they say at the same rate. Nothing is more deadening to an audience. A speaker should go now fast now slow. The variety, *if suited to the thought*, will greatly aid in holding attention.

But, you say, you have not yet told me *how many words to speak per minute!*

That is a very difficult thing to tell you, because there are so many things involved, as you have already seen, but *generally speaking*, probably the best platform speaker will vary from 100 words per minute to 150 words per minute. Occasionally a speaker

possessing great distinctness of utterance will run above 150 words per minute, even as high as 200 words per minute. One such speaker is Doctor George E. Vincent, formerly president of the University of Minnesota. Stenographers have often despaired of taking down Doctor Vincent's addresses, but the writer remembers sitting in the top row of the back gallery in Gray's Armory, at Cleveland, Ohio, and listening to an address by Doctor Vincent, during which every word was heard distinctly.

Here is a very interesting report<sup>2</sup> on the rate of utterance used by William Jennings Bryan, and E. H. Sothorn, both of whom must be recognized as masters of speech:

"In pursuing this inquiry (how fast we talk) further, I turned to a measurement of the phonograph record made by William Jennings Bryan, shortly before his death, of the famous 'Cross of Gold' speech. In measuring the rate of speaking from a phonograph record there is, of course, a 'probable error' of perhaps 15% arising from the varying rate of speed at which the reproducing machine is run. But setting the machine at the standard rate—the rate at which the recording machine is sup-

<sup>2</sup> Quoted from an article on 'How Fast We Talk' by Professor W. N. Brigance, Wabash College, p. 337, *The Quarterly Journal of Speech Education*, November 1926.

posed to run in making the original record—Bryan's rate of speaking was exactly 150 words a minute. The maximum 'probable error' would not have reduced this below 143 words or raised it above 157.

"Bryan's rate of speaking in this record seemed to me distinctly faster than his average in extempore speech. This is only an impression, unsupported by any actual measurement of his rate in extempore speaking, yet, as a former resident of Lincoln, Nebraska, it has been my privilege to hear him speak under many and varied conditions, and so distinct is my impression that I do not hesitate to state as a fact that Bryan's rate of extempore speaking was much less than 150 words a minute. I would account for his faster rate in making this record upon the ground that he undoubtedly read his speech from a manuscript and—as almost all speakers do in reading—uttered it at a faster rate than in normal extempore speech."

#### E. H. SOTHERN'S RATE OF SPEAKING

"The phonograph records of E. H. Sothorn in Shakespearean drama give us an excellent indication of the varying rate that one actor gives to different kinds of discourse. In *As You Like It*, Jacques' well-known rumination, 'All the world's a stage,' is spoken at 112 words a minute. In *Julius Caesar*, the somewhat heated conversation between Brutus and Portia—with Julia Marlowe as Portia—in Act 2, Scene 1, is carried on at 135 words a minute, while Portia at her most angry moments rises to nearly 150 words a minute. The greatest contrast, however, appears in *Hamlet*. The soliloquy 'To

be or not to be,' is spoken by Sothorn at the exceedingly slow rate of 80 words a minute, while Hamlet's advice to the players in the scene following is paced off 'trippingly on the tongue' at the pace of 170 words a minute. The first two scenes, however—at the rates of 112 and 135 words a minute—represent the general limits of Sothorn in ordinary discourse."

#### THE RATE OF SPEAKING USED BY PRIZE COLLEGE ORATORS

Professor Brigrance also timed the prize college orators from twenty states and found their rates of speaking ranged from 83 words per minute to 154 words per minute. In regard to the rates of speaking of these speakers Professor Brigrance concludes:"

"Separating the rate of speaking from all other elements of delivery, I should say that the best *average rate* for the *average voice* lies between 115 and 135 words per minute. When a speaker possesses (1) a voice of unusual melody and richness which allows a pleasing and natural prolongation of tone and (2) sufficient strength to speak slowly yet with a *moving quality* instead of allowing tones to drag listlessly, then he may effectively speak at a lower rate. . . . Upon the other hand, a speaker possessed of a spontaneous, rippling manner of utterance might possibly speak faster than 135 words per minute."

"From the article in *The Quarterly Journal of Speech Education*, previously quoted, p. 340

## NOW, GET OUT YOUR WATCH!

Select some paragraph of oratorical nature that has been quoted in this lesson and time yourself in reading it (*as you would speak it*). Then count the words in it, and find out how many words you spoke per minute. If you speak over 150 words per minute, keep reading more and more slowly (giving full attention to *giving the audience the thought*) until you are well under the 150 word limit.

## TRY IT ON A REAL SPEECH

If you have a stenographer at your command, have her take down a short speech of yours, *just as you would give it to an audience, using the extemporaneous style*, and then count the words in the typewritten copy she hands you.

## PART D

### HOW TO USE PAUSES IN SPEAKING

#### PAUSES ARE DEPENDENT UPON THINKING

All pause depends primarily upon thinking. An image, or idea, in the mind, is like a picture thrown upon the screen by a stereopticon, or magic lantern, and the whole stream of ideas or mental images that passes through the brain may be likened to a series of dissolving views—each idea having its moment of greatest vividness or brilliancy, and then gradually fading away to give place to a new idea, which in turn likewise becomes vivid and then fades. And it will readily be seen that just as much confusion will be caused by attempting to have two ideas in the mind at once as would be caused by attempting to have two pictures on the screen at the same time. The mind **can** comprehend only one idea at a time.

This shows clearly the reason for our pauses. We aim to separate our images, or ideas, and in order to do so we must allow a little time for one image, or idea, to get out of the way before another is called up.

The speaker who runs two ideas together without any pause between them is like the operator who throws two pictures on the screen at once—and the result is the same: namely, utter confusion to the audience

From what has now been said, the following general law for pauses may easily be formed:

GENERAL LAW FOR PAUSES—*The words conveying each idea should be grouped together, and the different groups separated from each other by pauses.*

To illustrate: In the sentence "The bridge being burned, the train left the track and plunged into the river," there are three distinct ideas, which are easily recognized by the following grouping:

The bridge being burned, the train left the track

and plunged into the river.

*Caution No. 1:* In all reading or speaking it is important to keep the lungs nearly full of air. Breath should be taken at the logical pauses, and pauses should never be inserted *merely* for breath.

*Caution No. 2:* Do not confuse grammatical and logical pauses. A large amount of the punctuation on the printed page is merely to show grammatical construction and has nothing to do with the pauses made to show the meaning.

CASE I: Do not pause after an introduc-

tory *and, for, but, if* and similar words. Example:

For, if this were true, he would know it now.

If, having been rebuked, he still erred, he should be condemned.

CASE II: Do not pause after an introductory *that*, when introducing a subordinate clause. Example:

Charles told him that, however cheap it was, the other was a better bargain.

Before attempting to locate his pauses, or to execute them aloud, the student will do well to read carefully the following very applicable quotation:

"The intelligent use of pausing contributes very materially to artistic and effective speech. It discloses a speaker's method of thinking, and its possibilities are almost as varied as thought itself. Rapid utterance, unless employed specifically to portray hasty action, is usually a sign of shallowness. The speaker fails to weigh or measure his thought, and skims over its surface in undue anxiety to express what is in his mind. The schoolboy 'speaking his piece' on Friday afternoon furnishes a good illustration of meaningless declamation. He rushes through his lines with breathless haste, oftentimes



gabbling the last few words while resuming his seat.

"Correct pausing is the result of clear thinking. In the discussion or expression of the weighty and important truths of a regular discourse, a trained speaker will generally use a slower movement and appropriately longer pauses."<sup>\*</sup>

Example of correct pausing:

True eloquence, indeed, does not consist in speech.  
It cannot be brought from far. Labor and learning  
may toil for it, but they will toil in vain. Words and  
phrases may be marshaled in every way, but they  
cannot compass it. It must exist in the man, in the  
subject, and in the occasion. Affected passion, in-  
tense expression, the pomp of declamation, all may  
aspire after it; they cannot reach it. It comes, if it  
comes at all, like the outbursting of a fountain from  
the earth, or the bursting forth of volcanic fires,  
with spontaneous, original, native force.

—Webster.

<sup>\*</sup> Kleiser, *How to Speak in Public*; published by Funk and Wagnalls Co., New York.

## EXERCISE:

Mark the pauses in the following paragraph:

Let us pause! This step, once taken, cannot be retraced. This resolution, once passed, will cut off all hope of reconciliation. If success attends the arms of England, we shall then be no longer colonies, with charters and with privileges: these will all be forfeited by this act; and we shall be in the condition of other conquered peoples, at the mercy of the conquerors. For ourselves, we may be ready to run the hazard; but are we ready to carry the country to that length? Is success so probable as to justify it? Where is the military, where the naval, power by which we are to resist the whole strength of the arm of England?

In addition to the general law for pauses, just given, it may be well for the student to note a few of the specific cases that fall within that law.

CASE I: Pause to separate clauses and words in a series.

This case obviously comes very directly under the general law. A clause, by its very name, *incloses*, or contains, a single thought, and should therefore be separated from the

clauses that are before and after it. Likewise, in a series of words, each word contains a single idea, and should therefore be treated in a similar manner. Example of pause between clauses:

If, then, the power of speech is a gift as great as any that can be named,/—if the origin of language is by many philosophers even considered to be nothing short of divine,/—if by means of words the secrets of the heart are brought to light,/ pain of soul is relieved,/ hidden grief is carried off,/ sympathy conveyed,/ counsel imparted,/ experience recorded,/ and wisdom perpetuated,/—if by great authors the many are drawn up into unity,/ national character is fixed,/ a people speaks,/ the past and the future, the East and the West, are brought into communication with each other,/—if such men are, in a word, the spokesmen and prophets of the human family,/—it will not answer to make light of Literature or to neglect its study;/ rather we may be sure/ that, in proportion as we master it in whatever language,/ and imbibe its spirit,/ we shall ourselves become in our own measure the ministers of like benefits to others,/ be they many or few,/ be they in the obscure or the more distinguished walks of life,/—who are united to us by social ties,/and are within the sphere of our personal influence.—*Cardinal Newman.*

Examples of pause between words of a series:

The store,/ the office,/ the factory,/ the

farm,/—all contribute to this vast audience.

She was sent to the store to buy eggs,  
sugar,/ butter,/ and coffee.

The charge is utterly,/ totally,/ and  
meanly/ false.

CASE II. Pause to mark unusual rhetorical or grammatical constructions. Under this case come the pauses that we all make when we *omit words*, or *use words in other than their natural order*. The reason for such pauses is clear. For a moment the mind is uncertain just what is meant; that is, the mental image or idea is blurred, and some interval of time, be it ever so small, is needed to make the proper mental adjustment. Such pauses serve to say to the audience, "Now, watch this picture carefully in order to see what it really is" They also serve to hold the idea a little longer before the mind's eye, in order that we may comprehend it more completely. Example of words omitted:

A people / once enslaved / may groan ages  
in bondage.

NOTE: The second pause in the above sentence is, of course, due to a different cause.

The night has a thousand eyes,  
The day / but one

Example of words out of their natural order:

She was a Prince's child,  
I but a Viking, / wild.

I am now what most folks / well-to-do / would call.

Most speakers speak too fast, as was stated in a previous lesson. Frequent pauses will do much to reduce this rate, but the student should be careful to slow down the utterance of the words themselves, for if words are uttered rapidly and long pauses are used, a "choppy" style will result. Pauses and the rate of utterance should be skilfully co-ordinated.

# **Effective Speech**

## **MANUAL VI**

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## MANUAL VI

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## MANUAL VI

HOW TO SAY "A FEW WORDS OF  
FAREWELL"<sup>1</sup>

HOW TO EXTEND GREETING TO THE  
NEW MEMBERS OF AN ORGANIZA-  
TION

HOW TO MAKE A SPEECH OF DEDI-  
CATION

ARE YOU GOING AWAY?

Have you accepted a position in another city?

Will you be absent a year on a trip to South America, or around the world?

Then probably your friends will give a little dinner for you, and you will be asked to say "A Few Words of Farewell."

<sup>1</sup> In addition to the Speeches of Farewell quoted in the lessons, especially good examples will be found in *Modern Short Speeches*, by O'Neill, published by The Century Company, New York.



## HERE IS WHAT IT WOULD BE FITTING TO SAY

SUGGESTIVE OUTLINE FOR THE SPEECH OF  
FAREWELL BY AN INDIVIDUAL

1. State that you are deeply moved (if true) by
  - (a) What has been said in commendation of you by other speakers. (The remarks of previous speakers can be treated
    1. Humorously
    2. With true sentiment
    3. With humor and sentiment, giving the effect of "the smile through tears")
  - (b) The large attendance of
    1. Friends
    2. Distinguished guests
  - (c) The necessity of parting with those you have come to love and honor (or in any way hold dear)
  - (d) Any other ideas that may stir your emotions  
*(Should your emotions not be genuinely stirred, omit this entire first division of the speech.)*
2. State the significance of the occasion
  - (a) By telling of your first experience,

or some other significant experience with

1. The people present
2. The room, the building, city, state, or country
3. The institution or organization involved

(b) By contrasting the past of the organization or institution involved with its present

(c) By tracing the growth of the organization or institution involved during your period of connection with it

3. Express the things that lie nearest your heart in contemplating the farewell, such as

(a) In the past

1. Your happy relation to your work (what you have gained by it)
2. Your happy relation to your friends (what they have taught you)
3. Your ambition to do certain things
4. Your ambition to live up to certain ideals (be specific, and name them)

(b) In the future

1. Your hope that these friends will be

- (a) happy
  - (b) successful
  - (c) achieve their desires (be specific, and name them)
2. Your hope that the institution or organization involved will
- (a) go on growing
  - (b) go on accomplishing
  - (c) live up to ideals (be specific, and name them)
4. Summary (expressed rather emotionally)
- (a) Your regret at parting
  - (b) Your most fervent wish for your friends and the institution or organization which they represent

## REMEMBER

The object of the speech of farewell by an individual is the expression of pleasure in past associations, regret at enforced departure, and buoyant hope for the future for those who are left behind. Perhaps the surest guide to the proper mood of the speaker is sincerity, although at times this must be modified by the conventions of society and public speech. One's emotions should be kept under control, but should not be completely crushed.

CONSIDER THE FOLLOWING EX-  
AMPLE:

FAREWELL TO PITTSBURGH

BY ELISHA LEE

Vice-President

of the Pennsylvania Railroad

(Speech delivered at a Chamber of Commerce luncheon, Pittsburgh, Pennsylvania.)

President Humphrey and Members of the Chamber of Commerce:—Coming before this body for the first time as an active member a little less than a year ago, you made me welcome in a manner and spirit I shall never forget. There was no thought upon that occasion in my mind that within so short a period as has elapsed I should be standing here saying "Good-by." Let it be understood, however, that I am not uttering a farewell to either the members of this Chamber or to Pittsburgh.

My deep interest in this city and my concern in this city's affairs will continue to grow rather than to diminish and in the years to come I look forward to many visits, both official and personal. For, in this year that

I have spent with you since you took me into the fold, you have taught me a great deal.

Patiently, kindly and thoroughly you have disclosed this city's problems to me with captivating faith and enthusiasm. I understand Pittsburgh better and appreciate it all the more because of the personal efforts you have made for my enlightenment. On this score let me acknowledge a debt of gratitude.

To know Pittsburgh really well and to properly evaluate the people here, it is necessary to have lived here and to have mixed with the people in the intimate manner which shows the true feelings that reside in the heart. The feeling I bear toward Pittsburgh could have come only from having lived here and having mixed with the people.

There are in reality two Pittsburghs: one, which deals in most determined and aggressive fashion with the problems of industrial and commercial development; the other, which shows itself in charming frankness only in the intimacies which lead to and serve to clinch true friendships. You have shown me both these valuable and necessary Pittsburghs. Henceforth, no matter where I go, anything that concerns or interests Pittsburgh or its people will appeal to me as a

personal matter. Pittsburgh has winning ways.

The Pennsylvania Railroad is expecting great things of Pittsburgh. We have faith in Pittsburgh and in its people and we believe Pittsburghers believe in their city and in themselves. If the Pennsylvania Railroad held any other view than this, it would not be spending millions and millions of dollars for additional facilities in this territory. We are trying in the most convincing manner we know how to declare our faith. Our greatest effort in physical construction in the past has been to complete and put into operation large-scale betterments and improvements which constitute steps in a general program.

As a result of putting into use that part of the improvement program which has been finished, the Pennsylvania Railroad stands today able to handle a larger tonnage more expeditiously than ever before was possible in the Pittsburgh district and our operations reveal a markedly faster daily movement of freight over the entire area of which Pittsburgh is the center. We are encouraged by this to press forward with all possible speed to further steps in our improvement program in and near Pittsburgh. So far as lies

within the power and province of the Pennsylvania Railroad System, it may be confidently assumed that we desire to be of assistance in every way we can in making Pittsburgh a place where the whole of the civilized world will come to do an ever increasing amount of its shopping. I wish to repeat one statement I made here a year ago: "Anything good for Pittsburgh is good for the Pennsylvania Railroad; anything harming Pittsburgh harms the Pennsylvania."

My sentiment on this score is even stronger than it was when I first voiced it. We have a mutuality of interest that tends more and more to build for us a common fate.

My successor, Mr. Whiter, a former member and Director of your Chamber and by recent action of the Board, elected a Director to fill the place made vacant by my resignation, is not a stranger to Pittsburgh and its business men. I envy him his close contact with this territory and the greatest joy I can wish for him is the delightful associations, both business and personal, that have been mine in the last year, and which I feel sure from the temper of the Pittsburgh people are assured to him.

In the recent turn of events at home and abroad I believe the people of Pittsburgh are

catching a vision of a time not so far distant when the call of this city for service to the world will assume astounding proportions. There is one word of caution I should like to utter in this connection. In the midst of the busy days that lie ahead of you, don't take your eye off the railroad situation. Consider the railroad as an indispensable agency working for your success. Note its health, its welfare and its efforts for further development. Make this a personal affair.

I shall listen in the coming months for informed voices which will speak as a matter of guidance on railroad matters. I want to hear the voice of Pittsburgh strong as any other, insisting that the present golden opportunity for constructive action on railroad legislation be fully realized upon. If Pittsburgh does not speak emphatically for the railroads which tie it to all corners of the earth it will be doing less than its full duty toward itself.

My friends—my associates in this Chamber—permit me to mark the end of my intimate active participation in your affairs by saying, "Good-by, God bless you," and may it be my good fortune though I be absent to maintain such contact with you as will insure unending friendship.



## ARE THE MEMBERS OF SOME CONVENTION IN YOUR CITY GOING BACK HOME?

Then here is an outline that will help you in preparing your speech to bid them farewell.

### SUGGESTIVE OUTLINE FOR A SPEECH OF FAREWELL TO A GROUP

1. State, in general, your pleasure, and the pleasure of those you represent. in having been permitted association with the group, and your regret the association must come to an end.
2. State the reasons that you, and those you represent, have enjoyed the associations with the group, such as
  - (a) The inspiration of large numbers
  - (b) The close contact of personal conference
  - (c) The friendly intercourse
  - (d) The interchange of ideas
3. State those ideas that you hope the group will carry away with them, such as
  - (a) A memory of a pleasant visit
  - (b) An enlarged idea of their mission  
(This can be rather fully developed according to the situation.)

- (c) A determination to further realize their ideals
4. Formally express again, briefly, your regrets and hopes

HERE IS AN EXAMPLE OF SUCH A SPEECH

(Notice that this speech contains some words of welcome as well as farewell, owing to the peculiar conditions under which it was given. Always take note of such conditions yourself.)

FAREWELL TO INTERNATIONAL  
ROTARIAN DELEGATES

BY RAYMOND J. KNOEPPPEL

President of the Rotary Club of New York

(Speech delivered upon the occasion of a luncheon given to the American delegates to the International Convention of Rotary Clubs at Edinburgh, Scotland, upon the eve of their departure from New York.)

Rotarians and Honored Guests:—The Rotary Club of New York welcomes you to our great city. The city of New York is proud that it possesses a Rotary Club. The Rotarians of the Rotary Club of New York are proud of our great city, a place of pre-eminent opportunity for those who would be doers in world affairs.

We regret that our words of welcome will hardly have been finished, when we shall be called upon to say our farewells to you tomorrow morning, wishing you a pleasant trip and a safe return, and although your stay has been brief, it has brought great pleasure to us as a member of the great Rotary family to have been given this opportunity to send you happily upon your way.

It befalls me today to be something slightly more than a toastmaster, to tell you just why it is the extreme pleasure of the Rotary Club of New York to have you here as its guests today. We took stock of the state of mankind as it exists today, and we came to the conclusion that the world is different somewhat from what it had been. We came to the conclusion that you should not leave these shores without an opportunity having been presented to crystallize the spirit which should permeate this pilgrimage of the Rotarians from this side of the Atlantic to the Rotarians just across the pond. It is well that we contemplate a new purpose to be added to that of Rotary's purposes, to the effect that it shall be amongst our other objects to foster international good will.

Was there ever a greater opportunity pre-

sented than is here presented today to carry the message of good will to the peoples of different nations? Twelve hundred and upwards of Americans, Canadian Americans, Cuban Americans and Americans of the United States, going in a body to convey the spirit of Rotary principles of good will among men to our British friends just across the sea.

We have passed through a period of waste and come upon a time of discontent. We have seen the bitter fight of nations and the terrible destruction of armies. We have sorrowed together while our sons have lain side by side under the poppies of France; and we have come to a realization that there must be less of division and less of hatred in the world. It is a peculiar commentary that the strength of a nation in wartime lies in its lack of individualism, lies rather in its concentration of authority and the concentration of its resources, while we rejoice in the fact that the strength of our nation in time of peace lies in the fact that the individual is the unit of society. It is the citizen, the ordinary, everyday citizen who in the millions goes to make up this nation. All human beings are capable of high ideals, and sometimes also moved by low motives. None of us is

all good. Neither are we all bad. Just so is it with nations. No one nation is all good. Neither is any one nation all bad. It behooves us to be a little more considerate in the method of our approach. Each nation has its own method of working out its ideals, working out its purposes, just as we allow the same right to every man to work out his honest purpose. I am not one of those who view with uncertainty or fear the signs of unrest prevalent in our time, because it seems to me it is a sure step to progress; it shows that the individual is dissatisfied with the old order that was rampant in the world, that his brain is working, and that he is looking forward and upward. We are upon the threshold of the accomplishment of a great ideal, the Rotary ideal. There is but one humanity, and that one humanity is predicated upon one God, the Father of us all, and that is the humanity that speaks in terms of all mankind, rather than the humanity that lies within the border of one nation alone. Lasting world peace would be the supreme accomplishment of our age. While we believe in loyalty first to our own country, overdeveloped national patriotism, race prejudice, distrust and hate are not partners in the Rotary scheme.

Three elements stand out as pre-eminent in the plan for world peace—a proper religious ideal, a true education and Rotary as the practical vehicle through which these forces to world peace may be applied.

Rotary leads toward an industrial life, successful, yet altruistic; service as its underlying motive. Our educational task, as I see it, is to direct the world mind to world co-operation out of which may come a federation of humanity, not a league of governments, imperialistic in its view, but a league of men founded upon the humanities, a league of men fair alike to capital and to labor; a league of men the influence of which upon business shall be that character is pre-eminent. Rotary cannot be alone a preaching force. It must engage in scientific research as to the methods and purposes which move men and, by precept and participation and example, give to the world a real idea of the federation of humanity.

The world thus would become a place where the rule, "Thou shalt not," with all its agencies of compulsion, would find substituted the rule of willing service, with all its devotion to the Rotary ideal. Out of this would emerge a universal language, understandable to all, and this language would be

the language of Rotary, the language of service.

As to this convention, I take it that you do not sail to Great Britain for the purpose of selling Rotary ideals to the British Rotarians. They have a real conception of Rotary, as real as our own, but you go there to sell yourselves to the British people, to rub elbows with them, to grasp hand by hand, so that they may know that the ideals of Rotary are in reality the things which the American Rotarian is living. There is room unlimited for betterment in every human endeavor, but a collective effort is needed directed toward a certain ideal. Do not imagine that I believe that Rotary is the panacea for every ill, but I do believe that every day is the beginning of a new world; that the greatest movements of today have been the dreams of yesterday, and that the David of Rotary service shall slay the Goliath of hatred and selfishness.

Thus this international convention of business men sailing for the first time for shores other than ours, shall in time encircle the whole world with the Golden Rule. Such is the spirit of our welcome, and upon such hopes for your pilgrimage are founded our farewells of tomorrow.

## PERHAPS YOU MUST SAY FAREWELL TO AN INDIVIDUAL

Then, careful reading of the following speech will give you valuable clues as to what sort of things may be said.

Read this speech carefully, and make an outline of it, similar to those that have already been given.

(NOTE: It will be very valuable training for you if you will cultivate the habit of making general outlines of all the speeches you read—in the newspaper, in books, in reports of conventions and other occasions. A speaker learns by observing skilful speakers, and an outlining of speeches will force you to observe what speakers usually do.)

## FAREWELL TO AMBASSADOR BRYCE

BY JOSEPH HODGES CHOATE

(Speech delivered in New York at a dinner of The Pilgrims in honor of Ambassador James A. Bryce, upon the eve of his return to Great Britain. Reprinted from *Modern Eloquence*.)

Gentlemen:—In the presence of His Excellency—of Their Excellencies—all these Ambassadors who have heretofore enjoyed that title—I think I ought to begin by making, on behalf of the committee that had this dinner in charge, an humble apology for this omission, that they have not furnished



you—that they haven't furnished Their Excellencies—with the new improved imperishable diplomatic beverage—the unfermented grape juice. (Laughter and applause.) How long it is warranted to remain unfermented after being taken, I do not know. (Renewed laughter.)

But our committee have a good excuse—the news came too late. It was only this morning that they learned from the press of all sorts—that are all so dear to us—that the Department of State had prescribed it and that all the ambassadors had received and drunk it in bumpers with great applause. (Laughter and applause.)

But I can promise Mr. Bryce that when he comes back again—and certainly he is coming back again—(Cries of "Hear, hear," and applause)—we will give him full bumpers of this new beverage, and he shall find it a beverage that will never ferment.

It is a thousand pities that Mr. Bryce is going away from us now—now in these perilous days of the Republic; now when the American Commonwealth, which he thought—which he evidently thought—he had finished in the last edition, is going all to pieces and nobody knows what is to come next. I am sure that he will have to publish here-

after an Annual American Commonwealth. (Laughter.) If he will promise us that, so as to keep us up-to-date with ourselves, we will forgive him for going away; because our country moves so fast, like his own country, that its history which was perfect a year ago is just now in the beginning of the making. There has been no such observer of us as Mr. Bryce for the last twenty-five years, and when he gets across the Pacific he will know no more about what is going on in Washington, in New York, in Albany, than he does of what is going on on the back side of the Antarctic. Why, in Albany our political leaders have dreams—nightmares—that are not yet cold from the heat of the brain that evolved them, but are already being crystallized into organic law day by day and night by night. (Laughter.) What is going on in Washington I have asked both the gentlemen on my right and my left (Mr. Bryce and Mr. Walter Hines Page) who as I supposed, were well qualified, having just said good-by at the Capitol, and one starting for the Antipodes and the other for the shores of Great Britain, to tell me what was going on in our wonderful metropolis, but neither of them has the least idea. (Laughter and applause.) But it is a very great thing that

His Excellency Mr. Bryce has consented, in his gracious good humor to give us the last night of his stay in America, as I might call it, and say his last farewell word to the people of America from the dining table of The Pilgrims, just as he said his first word when he landed on our shores more than six years ago. (Applause.)

This is not the first time that I have said good-by to Mr. Bryce, but this is positively his last appearance on any American stage. (Laughter.) Over and over again I have said it. But those were only dress-rehearsals. At the Century Club, at the New York Lawyer's Association, at the Genealogical Society, among all the assembled clerical world of America—but every time till now it was only a rehearsal. This, however, is the real thing. "If you have tears prepare to shed them now." Some people laugh at The Pilgrims; they say we are only a sentimental body—amounting really to nothing; and that we have no real beginning or end. But these sentiments, of which some men are disposed to speak so lightly, especially if they are moral sentiments, sometimes grow and harden into fixed convictions and into that public opinion which, as Mr. Bryce has taught us, governs the world.

We have had one or two instances of this in our own history. Only in 1835 a citizen of Boston, who afterwards became one of the most celebrated citizens of the world, William Lloyd Garrison, was dragged through its streets with a rope around his body because he had just published the first number of the *Liberator*, which declared for the immediate liberation of the slaves. That was pure sentiment on his part. It was the worst kind of sentiment on the part of the people of Boston. But in 1863, in less than thirty years after that disgraceful spectacle, Lincoln signed the Proclamation of Emancipation of all the slaves, and Garrison lived to see his dream, his sentiment, realized and the whole object of his life accomplished. (Applause.)

So it was with the slave trade. I have forgotten the year when Wilberforce made his great speech in the House of Commons, up to which time a great part of England, and all of America, I might say, approved the slave trade. It was embodied in our Constitution which our honored fathers made that the slave trade should not be interfered with until 1808. But in less than fifty years from the time when Wilberforce spoke, the slave trade was prohibited by almost every civilized country. Great Britain and the United

States entered into the Treaty of Ghent in 1814 which put an end to the last war between them, by which they agreed that each should do all in its power to put an end to that horrible traffic, and again in 1842 by the Ashburton Treaty they agreed to fit out a joint squadron, consisting of an equal number of armed vessels belonging to each to pursue the slave traders and put an end to that horrible relic of barbarism. So there was another instance of mere sentiment—moral sentiment—growing into universal public opinion and compelling justice to be done. Well, nobody thought any harm in 1842 in a squadron of the English navy and a squadron of the American navy standing side by side out in the ocean to put an end to that unspeakable inhumanity; and some of us, I think, may live to see the representatives of the same navies standing side by side to put an end to some other great wrong. (Great applause.) Thus then, of our sentiments, for which they deride us. And what is the sentiment on which The Pilgrims are founded?

Why, it is that the English-speaking race is one, that there never must be any quarrel, any bad faith, between those two great nations whose union for peace will secure the peace of the world. (Cries of "Hear, hear,"

and great applause.) It is another case of sentiment growing and waxing into public opinion which governs all mankind.

The abolition of unjust war is no more improbable today than the abolition of slavery or the abolition of the slave trade was at the date when those reforms were taken in hand. And, for one, I hope we shall never hesitate to work together for the good of mankind and to secure the common peace of all nations. (Renewed applause.) And I do not believe that the people of the United States are ever going to permit, at any rate, for any length of time permit, any action on the part of government, or president, or senate, that will tend to break the peace between Great Britain and the United States. (Vociferous applause.)

Now, Mr. Bryce, I have been putting off as far as I could what little I had to say in the way of good-by for fear I could not control myself. You and I were friends long before I went to England in 1899. You were among the first to greet me when I arrived there as a representative of the United States. All the years that I was there you and Mrs. Bryce were among our dearest and nearest friends, and, then, our tenure of office was almost identical—six years and three months;

and in that six years and three months that you and Mrs. Bryce have been here that friendship has been renewed and continued and grown stronger and stronger. I believe, gentlemen, that Mr. Bryce has been a very great benefactor of the American people as well as of his own country. (Applause.) He has been a teacher of our youth, and many of you at this table are young enough to know how you learned from his books so much that was exalting and ennobling, and especially from his book on *The American Commonwealth*—how much you learned there that you could never have got from any other source. To the youth of this country he has been a constant living lesson. I believe we have got a university here for about every day in the year, and that Mr. Bryce has visited every one of them. He has lifted up the hearts and souls of those boys and young men all over the country, and all he has got for it is the satisfaction of doing a vast deal of good and carrying away some highly colored hoods and gowns, which he will carry home as trophies—and they are so numerous and so highly colored that Joseph's coat of many colors could not begin to compare with them. (Laughter.)

Mr. Bryce, we are terribly sorry to lose

you. England has sent other ambassadors, she will send many other ambassadors, but there is and will be only one Bryce in the whole list. (Applause.) You have made the American people from the Atlantic to the Pacific love you, and not only that, but they know you. They do not need this photograph that is so beautifully illuminated here on the menu tonight to introduce you. You cannot go into any city, town or village without being recognized at once. They all know that is Mr. Bryce, the British Ambassador, and they have learned to love you and to honor you; and all through this land on Wednesday, when you sail away from San Francisco for the Antipodes, every American heart will be weeping with sorrow, sorry indeed that we are losing you.) You are not going straight home to Great Britain, because you might come in conflict with our friend, Mr. Page, you might cross lines, you might strike the same iceberg; you are going around by way of China and Japan, and when you have made that circuit, so great a traveler have you been, that you will have visited all the sections of the habitable globe and may well exclaim then—"Creation's heir; the world, the world is mine."

Ladies and gentlemen, when Mr. Bryce



gets back to England he will be the one person of whom all Americans will inquire immediately on arrival. (Applause.)

He will be a perpetual and life-long memory. Since I have been back from England many Englishmen have come to see me and I have asked, "who is there you want to see" and one of them would say one man, and another another, and another another, and another another; but from now on as long as you are on the footstool the first man they will inquire about on arriving in England is James Bryce, who was Ambassador to the United States. (Applause.)

Now gentlemen, this is a peculiar dinner; we are to have only two speeches. What a sense of relief I see coming over so many faces! One of them you have had already, and I am to have the honor of presenting to you the one man whom you have come here tonight to honor, and after him, for a few minutes, the very distinguished gentleman on my left who is going for the next four years to represent us at the Court of Saint James. (Applause.) Now, Mr. Bryce, you have your opportunity; you want to tell these men how much you love them, these women how much you love them; and I can only say on the part of both that it is reciprocated

mutually, cordially and most heartily. (Applause.)

Ladies and Gentlemen, I have the honor of presenting to you His Excellency the Honorable James Bryce, British Ambassador. (Tremendous applause, cheers and music; the assembled company rising and singing "For He's a Jolly Good Fellow.")

## ARE YOU PRESIDENT OF SOME ORGANIZATION?

*Then you will probably have, at some time, the task of welcoming new members.*

## HERE ARE SOME SUGGESTIONS

### SUGGESTIVE OUTLINE FOR THE SPEECH TO NEW MEMBERS OF AN ORGANIZATION

1. Formally welcome the new members to the organization
2. State the general objects of the organization
  - (a) Friendship
  - (b) Charity, etc.
3. State how the general objects of the organization are sought to be accomplished

- (a) Weekly meetings
- (b) Addresses by speakers, etc.
- 4. Tell something of the size and growth of the organization
- 5. Explain briefly the government of the organization
  - (a) International
  - (b) National
  - (c) District
  - (d) Local
    - (1) Any rules that must be observed
    - (2) Any penalties that attach to a violation of the rules.
- 6. Repeat the formal welcome, and express the hope that the new members and the organization may mutually profit by this accession to the membership of the club

(NOTE: The speech to new members of an organization is in a certain sense a speech of welcome, but it dwells more upon the characteristics of the organization which is extending the welcome than does the ordinary speech of welcome, and it sets forth the government and administration of the organization at sufficient length to enable the new members to properly conduct themselves until they catch the deeper meaning of their new associations. It is, in a sense, a formal speech and yet it should not be cold in tone, but rather genial and hearty.)

HERE ARE TWO EXCELLENT EX-  
AMPLES OF SPEECHES TO NEW  
MEMBERS

CHARGE TO NEW MEMBERS OF THE  
ROTARY CLUB OF PITTSBURGH,  
PENNSYLVANIA

BY JAMES H. HOEVELER

President of the Rotary Club of Pittsburgh,  
Pennsylvania

(Speech delivered before the Rotary Club of  
Pittsburgh, Pennsylvania, upon the occasion of the  
reception of new members into the Club.)

New members sometimes come to meetings  
and look as though they wondered what it  
was all about. I can give you what I think  
it is all about, after having had some experi-  
ence.

This is an organization of "He" men who  
do, or at least try to do things commercially,  
civically, fraternally and last, but greatest,  
domestically, with their chins up, eyes clear,  
and with the thought ever foremost, that,  
"He Profits Most Who Serves Best."

Rotary has no oath nor vow. Why? Be-  
cause they are neither needed nor wanted.

Rotary is automatic. When a man be-

comes a member, one of two things happens, either he catches the spirit and is an asset, or he fails to register and drops out. In the former case an oath or vow is needless and in the latter, a handicap. Further, Rotary has nothing to keep secret; in fact, it has everything to broadcast.

Rotary was organized to further acquaintance, fellowship, confidence and service. These points will be enlarged upon at later dates both in and out of meetings. Rotary sometimes has its head in the clouds, but always has its feet on the ground.

This unique organization has now grown to 115,000 members, or 2,195 clubs, located in the United States, Canada and thirty other countries.

To this Association we are welcoming you. We expect some things from you and demand others. We expect you to study Rotary and practice it twenty-four hours a day. In other words, eat, sleep, drink, work and play Rotary. I refer to the Rotary Code, not the Rotary Club. We demand of you regular attendance at Rotary meetings, for you and we profit only by our attendance.

Now for the enforcement act: If a member is absent from an agreed number of

## GREETING TO NEW MEMBERS 37

consecutive meetings without an excuse acceptable to the Board of Directors, he is automatically dropped from membership.

My word to you is, study Rotary, learn Rotary and practice Rotary. Spread the gospel of Rotary by example to your fellows whether they be employees, competitors, or customers, and do it in your own inimitable way.

With this I greet you and formally welcome you in the name of Rotary into the Rotary Club of Pittsburgh and present to you a copy of the Rotary Code of Ethics.

### GREETINGS TO NEW MEMBERS OF ANY KIWANIS CLUB

BY JAMES GARDNER SANDERSON

Chairman of the International Committee  
on Education, Kiwanis International

(This speech is a type-form address prepared by Mr Sanderson, and suggested for use by all Kiwanis presidents )

Gentlemen: It is my pleasant privilege as the presiding officer of this Club, now to admit you to membership and to extend to you the cordial hand of fellowship and hearty congratulation of every Kiwanian. We congratulate ourselves in being able to claim

you as a part of this organization and we sincerely believe from our own experiences, that as time passes on, you, with us, will find daily great cause for self-congratulation.

To explain fully to you what Kiwanis means and stands for is not within the possibilities of a little talk of greeting such as this is meant to be. I doubt very greatly that it is even within the possibilities of any spoken words, for the deepest understanding and knowledge of the Kiwanis movement springs from the heart and not from the tongue. We learn Kiwanis as we live it. We gain our idea of what it means from the examples of what it does.

We stand, Gentlemen, on a broad platform. We are organized for the purpose of developing through friendship and fellowship, that force which makes for unselfish service, broad charity, square business relationships and the achievement of higher standards in matters affecting our community, city, state and country. Generally speaking, this is our objective. We feel that we have no cause for shame in our record as far as it has been written. In its further inscription, now that you have become of our number, we are definitely counting on your assistance.

## GREETING TO NEW MEMBERS 39

Now we believe that the development of this force of which I have spoken—this will to do, which makes it possible for Kiwanis to reach her goals—is furthered by the gathering together of real men who may sit down side by side once a week or so, in the breaking of bread. We believe that the laughter and song of our luncheons make for mutual acquaintance and fellowship, and as that acquaintance ripens into friendship we have found that the doors of our hearts are likely to open bit by bit until we can see a little more of what the other fellow really is. If we find him a man—and we generally do—we find that he, too, has that which we think that we have—an honest, unashamed desire to be of some helpful use to some one else. In Kiwanis we have learned from the examples of our own members, from what we have been able to do as a club and from what our other clubs have done, that this unfilled want of a real man, this square wish to be of unselfish assistance, this decent hope of making the world just a little better as an abiding place for all of us, can most easily and pleasurably be realized through the medium of an organization founded upon mutual fellowship and appreciation. In other words, Kiwanis, to use



the vernacular of another crowd of real men, is an opportunity for a man to do his bit beside his buddy.

Since 1916 Kiwanis has grown from a handful of men to a membership of 90,000. Her clubs are scattered throughout every section of the United States and Canada. In five years' time, at the present rate of increase, she should have 100,000 members—in twenty years a million. Founded on no other principle, would such a thing as this have been possible. Selfish interest could not have done it, no sectarian creed could have accomplished it, no movement of political dominion could have achieved it. But the chance Kiwanis gives for a man to do his bit beside his buddy has done it, can do it and will continue to do it.

In a sweeping force of this importance and size, some form of government is, of course, necessary for proper and orderly direction. To that end the seat of Kiwanis authority has been vested in an organization known as the Kiwanis Clubs International. This body is composed of the usual officers and of a board of trustees elected by the Kiwanis Clubs of the U.S. and Canada. Under their general supervision Kiwanis districts have been formed. Our district is

governed by a Governor, the usual officers and a board of trustees, consisting of one representative of each club in the district. You have been or will be, given copies of the By-laws and other rules of the government, not only of this club, but of Kiwanis International and the Kiwanis Clubs of the District. As good Kiwanians it is your duty to familiarize yourself with these, as well as with such other leaflets or pamphlets on Kiwanis as you may receive. Let me impress upon you also the very real importance of your reading of the Kiwanis Magazine, the monthly official organ of the Kiwanis Club International which you will now regularly receive. You will not only find it full of what you will want to know, but more than worth your reading for the interest of its pages.

And lastly, I want to call your attention to one rule of this club which is rigidly enforced. Our laws provide that no member may be absent from a certain number of consecutive meetings without a proper excuse. The penalty is the forfeiture of his membership. You can readily understand the necessity for this rule, for if our members do not attend our meetings Kiwanis is of no use to them and they are of no use

to Kiwanis. And if a member has not the interests of Kiwanis sufficiently at heart to remember to call up the Secretary and offer his excuses, he certainly cannot be sufficiently interested to justify us in keeping him. In such case there are others who would make better Kiwanians. We prefer to have this kind with us.

We hope, Gentlemen, that you will like your association with us; we are glad to have you here, we want to know you better and we want you to share in our fun and to participate in our achievements. We expect you to make good Kiwanians, and we feel that you will. Again let me welcome you on behalf of the Kiwanis Club.

## NOW, SUPPOSE YOU HAVE TO MAKE A SPEECH OF DEDICATION

*Let me talk to you a little while about  
dedicatory exercises!*

The word "dedicate" means to "devote or set aside for some special use," and a speech of dedication, therefore, is a speech which formally asserts that something, a tablet, a building, a historical landmark, is set aside for some special use. This use is often purely memorial, that is, the thing, whatever it may be, is formally set aside to perpetuate

the memory of a person or an event. At the University of Michigan there is the Tappan Oak, set aside to perpetuate the memory of Professor Tappan. At the University of California there is the Le Conte Oak, set aside in memory of Professors Thomas and Joseph Le Conte. At Yale there is the Cheney-Ives Gateway. When these were set aside as memorials the exercises may well have been called dedicatory exercises, and the principal speech, the dedicatory address. But the purpose of perpetuating a memory is not always present in a dedication. Often the thought of the speaker and audience is directed forward rather than backward. This would be true in the case of the dedication of a new gymnasium paid for out of state funds. On such occasions the immediate usefulness of the building, and the significance of its erection would be the themes dwelt upon by the speaker.

The dedicatory speech requires a full knowledge of all the details connected with the occasion, and a wide vision to see the practical uses of whatever is dedicated, its social significance for the present, and the forces which it will set in motion in the future. The tone is dignified and sympathetic.

AND NOW LET ME GIVE YOU THE  
OUTLINES FOR TWO DIFFERENT  
KINDS OF DEDICATORY OCCA-  
SIONS!

# I

## SUGGESTIVE OUTLINES FOR THE SPEECH OF DEDICATION

### *When the Memorial Purpose is Emphasized*

1. State formally the purpose of the dedica-  
tion
  - (a) What is dedicated
  - (b) What is the purpose of its dedica-  
tion
  - (c) To whose memory the dedication is  
made
2. Develop rather fully the life of the person  
in whose honor the dedication is made
  - (a) Birth and ancestry
  - (b) Youth and education
  - (c) Maturity and accomplishment
  - (d) Death and worth of life
3. Analyze carefully the characteristics  
found in the life of the person in whose  
honor the dedication is made
  - (a) His intellect—perception
  - (b) His emotions

- (c) Imagination, courage, judgment, compassion, etc.
- 4. State that the dedication is made to perpetuate the memory of those characteristics

### SUGGESTIVE OUTLINE FOR THE SPEECH OF DEDICATION

#### *When the Practical Purpose is Emphasized*

1. State formally the purpose of the dedication
  - (a) What is dedicated
  - (b) What is the purpose of its dedication
2. Develop rather fully the characteristics of the thing dedicated
  - (a) Its physical features
    - (1) Beauty, simplicity, permanence, etc.
  - (b) Its usefulness
    - (1) To physical welfare
    - (2) To intellectual culture
    - (3) To social life
3. Analyze the significance of the dedication
  - (a) Its future significance
    - (1) As a part of an unrealized program
    - (2) As a factor in human efficiency
  - (b) Its spiritual significance

- (1) In setting ideals
- (2) In rendering effective ideals

**HERE ARE SOME EXAMPLES OF  
THE DEDICATORY SPEECH**

**DEDICATION OF TABLET**

**IN HONOR OF**

**THOMAS A. EDISON**

By JOHN W. LIEB

Vice-President of The New York Edison  
Company

(Speech delivered at Menlo Park, New Jersey, at the unveiling of a memorial tablet, on the Lincoln Highway, in commemoration of the location at Menlo Park of the original Edison workshop.)

It has been the custom from time immemorial to designate by local names the important scenes of great military or naval victories or of epoch-making events of world-wide significance and to connect with them the names of the great national heroes with which these events and places are usually associated.

Turning the pages of history, we find that the mere mention of Thermopylæ at once recalls to mind the hero Leonidas; we associate the Rubicon with the name of Julius Cæsar; Trafalgar with Nelson; Waterloo

with Napoleon, and Manila with Dewey.

Coming now to our own country the name of Yorktown reminds us of Cornwallis, Mt. Vernon recalls the immortal Washington, Gettysburg at once brings to mind the heroic Lincoln, and Monticello awakens recollections of Jefferson.

As we are today within the hospitable borders of the great Commonwealth of New Jersey, we find the name of Washington linked also with the Crossing of the Delaware, and patriotic memories are enshrined in the historic names of Trenton, of Monmouth and of Princeton.

But, "Peace hath her victories no less renowned than war," and in another sphere we find the name of America linked with that of Columbus, of Hendrik Hudson with the majestic river named after him, Pisa at once recalls Galileo, Rome—Michael Angelo, Stratford-on-Avon—Shakespeare, and Bayreuth—Richard Wagner.

And now, we would add to the many patriotic landmarks in this glorious State another shrine—a scientific and industrial monument—commemorating deeds of peace of epoch-making importance with which the names of Menlo Park and Thomas Alva Edison will forever remain associated.



[ It was here that the master dreamed great dreams and saw great visions, and with courage undaunted and constant faith, with perseverance and determination, he pursued, not "the even tenor of his way," but the uphill road of the climb of an Alpine peak, overcoming obstacles and disappointments at every hand, in order to bring his bold conceptions to a practical fruition. ]

Here, on this spot, many inventions were made, many attempts launched to wrest from Nature her secrets, and many ingenious combinations were devised to bring the new agent—electricity—into subjection and make of it the docile servant of man. For, from the beginning, this potent force was first envisaged by Edison as capable of a limitless extension of service, a universality of application which would introduce a new economic factor into our lives, and by the mere pressing of a button, would place every man, woman and child in a new relation to their environment, vastly increase their productive capacity, diminishing the drudgery and manual labor required in the home, lighting the way and lifting the load of mankind everywhere.

This bold conception of the universal application of electrical energy for all purposes, but particularly for light, heat and

power, required for its consummation a multitude of inventions singly and in combination, the placing of existing types of mechanism in new relations and the production of new types to secure hitherto unattained results. The supreme confidence and indomitable spirit with which the goal was relentlessly pursued, must remain for all time a cause for wonder and admiration.

It was not, however, alone with projects in which electricity was the underlying *modus operandi* to which the laboratories and workshops at Menlo Park devoted their tireless activities. Witness the creation of the phonograph, duplicating processes and scores of other non-electrical inventions. New fields to conquer were continually disclosing themselves and new energies were called into play to solve the new problems.

And so we find that here on this spot were brought to practical development many inventions previously made by Edison. Particularly in the realm of the telegraphic art, many of his inventions were brought to a successful application during the pioneering days of Menlo, and of many more the germ was evolved here although the working out of the practical applications was reserved for later years of activity elsewhere.

Attention might be called at this time to the important investigations which were initiated at Menlo Park in connection with the evolution of the incandescent lamp, which resulted in the discovery of the so-called "Edison effect," the bearing of which on the development of the radio art, wireless telegraphy and telephony has not received full appreciation nor proper recognition. In effect, these researches lie at the very foundation of wireless transmission, reception and amplification, and a very early record was made here—in 1879—which presented in remarkable anticipation some of the marvelous developments we have witnessed in this direction within the past few years.

Here at Menlo Park, were made many epoch-making discoveries and revolutionary inventions which have turned the tide of human affairs and produced remarkable changes that have notably influenced the path of human progress.

The pioneer work done here has, therefore, been of supreme importance to the progress of science and the arts, and immeasurable advantages have thus accrued to our country by the development of new industries. The enhancement of prosperity and the national

welfare were built up on the secure foundations laid here at Menlo Park.

These circumstances justify the erection of this memorial and its dedication to the memory of the great creative master mind—Thomas Alva Edison—and his faithful and loyal co-workers, true Pioneers, who by blazing new trails of industrial progress have brought to their fellow man greater happiness, comfort and well-being.

They are justly entitled, therefore, to the world's recognition and to have this spot, the scene of their victorious achievements, consecrated by this commemorative tablet.

Mrs. Edison:—As the gracious and charming helpmate of the great man whose name is on all our lips today and for whom you have ever shown such tender care and solicitude, may I be privileged, in the name of the many friends of Mr. Edison, *who are also your friends*, to invite you to do us the honor of kindly unveiling the bronze tablet commemorating the site where your distinguished husband spent so many days of arduous and fruitful endeavor, and from which the human race has derived such incalculable benefits.

(Mrs. Edison then unveiled the granite stone bearing the bronze plate and said):

I, who have had the privilege of living with a great mind, a remarkable personality, a true husband, and a devoted lover for nearly forty years, wish, in paying my tribute, to congratulate "the old pioneers" upon having had the opportunity of working during his early years with one of the greatest workers of all time. I want to express my appreciation of your loyal and loving thought of him whom we all hold so dear.

## DEDICATION OF THE FOSTER MEMORIAL

(In Memory of Stephen Collins Foster,  
Author of "My Old Kentucky Home")

AT BARDSTOWN, KENTUCKY

BY JAMES FRANCIS BURKE

General Counsel of the Chamber of Commerce of Pittsburgh, Pennsylvania.

(Speech delivered at Bardstown, Kentucky, upon the occasion of the dedication of the Foster Memorial, in memory of Stephen Collins Foster, author of "My Old Kentucky Home.")

The purpose of this gathering is to pay

tribute to the works and perpetuate the memory of a genius who brought millions under the magic spell of his melody.

Pennsylvania and Kentucky vie with each other at this hour in manifesting the pride they feel because one gave him birth and the other gave him the inspiration for one of the most beautiful folk-songs that ever induced human beings to blend their voices in the harmonies of the universe.

As a composer, Stephen C. Foster dwelt in no small circle. It was not the narrow streets he walked nor the few companions with whom he communed from day to day that inspired his muse and tuned his minstrel's harp. His real abode was rather in a land of dreams which seemed to radiate the spirit of song as the sun radiates the light of day, and which he in turn converted as if by magic into the purest and simplest melodies the world has ever known. To the outer world harmony was the keynote of his career. If discord entered his life, he bore his burden uncomplainingly and alone.

To attempt to fathom the soul depths of Stephen C. Foster for the purpose of revealing the hidden secret of that pathos which runs like a golden thread through the fabric

of his finest melodies might be justified by our anxiety to analyze, either certain attributes of character or certain incidents in his life responsible for this melancholy strain, but I prefer to allow the sleeping singer and his secret to rest with each other in the grave in which they both lie buried.

From what is generally known, his career was but another reminder that the lives of all of us are a series of contrasting scenes and conflicting emotions. The events that cross our pathway form a chapter of contradictions, of lights and shadows, of tears and laughter, of failures and successes. Today we smoothly sail over placid waters as we sing away the hours that are free from sorrow, and tomorrow, with moistened cheek and bleeding feet, we wend our weary way over the *Via Dolorosa*, and chant our *Miserere*.

As age multiplies our experiences, matures our judgment, moderates our passions, and develops that spirit of philosophy which God implanted in the very depths of all our souls, we become more and more reconciled to our good and bad fortunes, realizing as we near our destiny that the history of every human being contains the story of its cross, as well as those brighter pages that exhale the

wholesome, fragrant breath of life's sweet sensations.

The primary purpose of our civilization is gradually to eliminate the world's discordant elements; to subdue at first and ultimately to destroy the grosser things in all of us that grate upon the finer sensibilities with which, in some degree, we are all endowed, and finally, to unveil and encourage the virtues that inhere in our fellow men.

Experience emphasizes each day the fact that

"When we see amid the evil  
All the golden grains of good,  
We will love each other better  
When we're better understood"

In so far as lies within our power, our ambition should be so to adjust life's deeds, so to arrange life's scenes, and so to attune life's sounds as to yield the greatest degree of pleasure to those with whom we come in contact.

Stephen Foster did this in an unusual degree. If he was any man's enemy, he was his own, and like many a poet and genius before him, an early grave was the penalty of his shortcomings. To the world he was never harsh; to his fellow men he never uttered a discordant note.



When he wrote

“We will sing one song,” etc.

his purpose was not merely to punctuate silence, but so to attune sentiment to sound that the heart would be touched, the mind influenced, the memory revived, or the imagination aroused in such a manner that those who shared the spirit of his song might either live again amid the scenes of bygone days, or be transported on the wings of melody to those celestial abiding places in the land of dreams, to enter which the spirit of poetry and song is the surest passport.

In the melody that inspired the State of Kentucky to dedicate to his everlasting fame this sacred piece of Kentucky's soil and this home that recalls the memories of other days, Foster, by a combination of words and harmony that is sublime in its simplicity, even now reveals the scenes and revives the songs in which the darkies reveled in those days that are gone forever.

While the euphony and the romance that attach to the word “Kentucky” heighten the artistic standard of the lines he put to music, the enduring qualities of the song itself are attributable to the fact that its charms in this instance were enhanced by the fact that the

"Old Kentucky Home" became the symbol of every "home" throughout the world, and consequently, since it was first written, the song has aroused in the breasts of millions not only a longing for home and other days, but an instinctive desire to join in the great chorus which its simple harmony seems to invite.

From purely historical and literary stand-points, there are certain features of this song and certain incidents in Foster's life which may properly be adverted to on an occasion of this character and importance.

Foster was born in Pittsburgh on the 4th of July, 1826, the fiftieth anniversary of the signing of our Declaration of Independence,—on the same day and within a few hours of the time that John Adams, the second President of the United States, died at Quincy, Massachusetts, and Thomas Jefferson, the third President of the United States, died at Monticello, Virginia.

Thirty-eight years afterwards, on the 21st of January, 1864, when Foster was laid to rest under the soil and snow on the hills of Lawrenceville, within voice-range of where he was born and spent his boyhood, the song whose echoes were borne away on the wintry winds was "My Old Kentucky Home."

Yes, the song of old Kentucky sanctified the short and simple ceremony that marked the passing forever of Stephen Collins Foster from the loving circle of his kinsmen.

And now, after a lapse of sixty years, on this sacred spot of Southern soil, the sons and daughters of Kentucky and Pennsylvania join in their tributes to the minstrel in whose heart that song was born, and in dedicating to his memory the scene in which he found its inspiration.

His association with this place came through his grandmother, Ann Barclay, through whom Foster was related to Judge John Rowan, one of the first United States Senators from Kentucky, and in whose home the song "My Old Kentucky Home" is generally assumed to have been written.

While this latter statement has given rise to a controversy, it is, nevertheless, conceded that this home and its surrounding cabins of pre-war days were the prompting spirit for one of the most popular folk-songs that ever attuned itself to the ears of the children of men.

While the captious critic may concern himself with the question as to whether the poet actually sat amid these scenes as he wrote, those of larger view will satisfy themselves

with the more substantial fact that in the halo of romance attaching to the scene which his song described, he found his motive, and that the sentiment underlying the song itself was so wholesome and fundamentally expressive of the world's love of home, that it needed only the melody which Foster's genius could contribute, to insure its place in the realms of everlasting harmony.

The text of the song and the chorus being contradictory, they throw no light on this question. In the two main verses, the words "*My Old Kentucky Home*" occur, while in the chorus, we find the words, "*The Old Kentucky Home*."

We must keep in mind, however, that the use of either "*the*" or "*my*" alone might not necessarily have shed any light upon the question as to whether he was in Pennsylvania or Kentucky when he wrote it, inasmuch as the song was presumed to be that of a negro slave and not a white man's lament.

And this also brings to mind the fact that Foster, in this song, entirely discarded the negro dialect in which he had written his former songs, and wrote it in the purer English of which he was capable.

In addition to the Kentucky atmosphere of the song itself, the most impressive proof

that it was composed here is found in the statement of his brother, Morrison Foster, and the scholarly historical review of Mr. Young E. Allison.

Up to this time his fame had rested solely upon his negro melodies, most of which were introduced through the instrumentality of "Christy's Famous Minstrels." Not only was every song he wrote popularized by the Christy Minstrels, but Foster had gone so far as to have some of them published and copyrighted with the name of E. P. Christy as their author.

Foster's mastery of melody was not acquired. His love of music was instinctive. At the age of eleven in one of his first letters, written from the home of a relative in Youngstown, Ohio, he pleaded with his father in Pittsburgh to "send me the comic songster which you promised me some time ago."

At the age of twelve he played the flute and beat the drum with the skill of a prodigy. Later he became proficient on the piano.

In addition to being a writer, Foster was a real artist in singing negro melodies. He was the star performer in a boy minstrel show, which for a long time attracted the entire neighborhood to a local barn that had

been transformed into a theatre by the youth of the vicinity.

Of his musical talent while at Athens Academy, a classmate, William Kingsbury, who afterwards became United States Senator from Minnesota, wrote the following:

"His was a nature generous to a fault, with a soul attuned to harmony. His love of music was an all-absorbing passion and his execution on the flute the very genius of melody, and gave rise to those flights of inspired pathos which have charmed the English-speaking world with their excellence from cabin to palace."

It was while at Athens Academy that the first piece of music that Foster ever wrote was produced at a public concert in the old Presbyterian church on the first of April, 1841. It was called "The Tioga Waltz," which Foster and three others played on their flutes and won the applause of the house.

In addition to his progress at the Academy, he pursued other studies with diligence and success. He made an effort at the classics and to an extent mastered German and French and took up water color painting and later the study of a higher quality of music. But aside from very well written letters, disclosing the command of a high standard of

English, there is nothing to indicate **unusual** achievements in any of these loftier aspirations.

Suffice it to say that he realized ultimately that there was real virtue in his Ethiopian songs, and on the twenty-fifth of May, 1852, he disclosed an unusual situation and made a remarkable request in a letter to E. P. Christy, the noted minstrel. In part, the letter reads as follows:

"As I once intimated to you, I had the intention of omitting my name from my Ethiopian songs, owing to the prejudice against them by some, which might injure my reputation as a writer of another style of music, but I find that by my efforts I have done a great deal to build up a taste for the Ethiopian songs among refined people by making the words suitable to their taste. Therefore, I have concluded to reinstate my name on my songs and to pursue the Ethiopian business without fear or shame, and lend all my energies to establish my name as the best Ethiopian song writer. But I am not encouraged as long as 'The Old Folks at Home' stares me in the face with another's name on it. As it was at my own solicitation that you allowed your name to be placed on the song, I hope that the above reasons will be sufficient ex-

planation of my desire to place my own name on it as author and composer."

It was in this same year that Foster and his wife, Jane McDowell, the daughter of a prominent physician, made a trip on the steamboat *James Milinger* to New Orleans, which trip, with the possible visit to this estate in Bardstown, Ky., is the only record that Foster, "the melodist of the South," was ever in the South.

Time forbids detailing the story of his other popular successes, but I may indulge a brief reference to "The Swanee River," more correctly called "The Old Folks at Home," which was written in 1851.

In 1888 I was engaged to report the address of Rutherford B. Hayes, former President of the United States, dedicating the famous Richardson Court House at Pittsburgh.

While the vast audience was assembling, the Hon. Morrison Foster, a prominent figure of his day, sat next to me on the platform. After the band had played a Foster melody, the Senator told me the story of his brother Stephen's composition of the song which I have just mentioned. In substance he said:

"He came to my house and told me of his



new song, the music of which he had completed, but the words of which were still in doubt. As he struck the various notes on the piano, he indicated his dislike for the word 'Pedee' River, which was in his original manuscript. It had to be a Southern river with a name of two syllables. He asked for names and I suggested 'Yazoo,' but that offended his poetic sensibilities. Finally, we got out an old geography and I ran across the 'Swanee River' in Florida and mentioned it, whereupon he said, exultantly, 'That's it!' and for the first time, he sang the line 'Way down upon the Swanee River.'"

I may be pardoned for saying that twenty-eight years after recording the dedicatory address on the completion of that structure, I was called upon myself to deliver the dedicatory address on the completion of the new Court House that succeeded it immediately across the way, and again today, thirty-five years afterwards, I am honored with a place on this program, dedicating this memorial to the genius, whose brother, more than a third of a century ago, told me the story of Foster's vicissitudes and triumphs in composing one of his greatest songs.

As a student of the outstanding characters and events in history, I have been amazed to

find that in the presumably authenticated history of music there is not the slightest reference to Stephen Collins Foster.

Music has been described as the art of arranging sounds for the purpose of creating a definite æsthetic impression. If this be true you can no more exclude Foster from the history of music than you can shut out the sun that lights the path of day, or stifle the fragrance with which the flowers of the field burden the summer breeze.

But let the so-called authorities revel as they will in the recognition of their pet harmonies and flowers, the products of the masters from Beethoven to Burbank.

For my part, however, I am content to invite my fellow man to the meadows where the wild roses grow, in the belief that he will exclaim, "There is beauty"; and I am content to take him again beyond the mountain stream where the birds make the woodlands ring with the melody of their song, with the assurance that I will hear him say, "There is harmony"; and, finally, I am willing to bid him in every corner of civilization to give ear to the songs of Stephen C. Foster, convinced that in the exquisite exaltation of the moment he will exclaim, "There is music!"

My friends, our brief review is about con-

cluded, and as I close, may I ask, why does the path that genius treads lead so frequently to an early grave?

Does the divine spark consume the body by the heat of its own flame?

Robert Burns died at thirty-six and Byron passed away at thirty-seven. Shelley breathed his last at thirty and the lips of Keats were sealed at the age of twenty-six. Edgar Allan Poe died in a delirium at forty, and Stephen Collins Foster, at the age of thirty-seven received his mortal wounds in a Bowery basement amid the slums of New York City, in every highway and byway of which his melodies had been whistled and warbled a thousand times by his contemporaries. He died in Bellevue Hospital in whose morgue his body lay for hours among those unknown, unhonored, and unsung.

His heritage to mankind was the cluster of melodies which he had stored away like jewels in the breasts of millions of God's children, jewels of which they could not be robbed and which they carried with them in all their travels and wanderings over the world.

In the palace of American genius there have been many knights and many nobles

but measured by the accents of the poets through which those who are divinely gifted find their way into every human heart, the Prince of the Purple Chamber lay dead when Stephen C. Foster pillowed his weary head in the gentle arms of his Maker, and joined "The Old Folks at Home" who had gone before.

## DEDICATION OF FOSTER HALL AT THE UNIVERSITY OF BUFFALO

BY SAMUEL PAUL CAPEN

Chancellor of the University of Buffalo

(Speech delivered at the University of Buffalo,  
upon the dedication of Foster Hall)

A university is not a place. It is not a group of buildings. It is an aggregation of scholars voluntarily assembled for the pursuit of learning. Some are neophytes. Others are masters of the craft of discovering knowledge or of conveying it. The quality of a university and hence its reputation depend on the earnestness and skill of the *persons* who compose it.

But if a university is not a place it must nevertheless have a place of residence and it must have instruments wherewith to dem-

onstrate old truths and to hunt for new ones. Indeed for the modern university a fitting habitation has become absolutely indispensable. And just as a man's home becomes associated in intangible ways with his personality until it seems the visible manifestation of his essential qualities, so the buildings in which a university is housed become merged with the university. Not only do they represent the university to the eye; but around them in the course of time cluster the traditions of the institution. By the subtle action and interaction of human beings on buildings and of buildings on human beings there grows up that indefinable thing which we call atmosphere. It is one of the most potent influences in the life of a university.

Buildings therefore acquire an importance quite apart from their primary function as places in which the work of a university may go forward. They express the university. That institution is fortunate whose friends recognize this fact and provide it with structures worthy to stand through the generations as the visible embodiment of its contribution to society.

Through the generosity of Mr. Foster the University of Buffalo today becomes the possessor of a building, not only perfectly de-

signed and equipped for the departments that are destined to use it, but also strikingly dignified and beautiful. Mr. Foster has done much more than to give the University adequate laboratories and classrooms for chemistry and pharmacy. He has provided a constant if unobtrusive education in taste to hundreds, perhaps thousands, of students. At the same time he has set the tone and the standard for the other buildings of the new University of Buffalo which are to be erected on this site.

There is no way in which a man can more completely identify himself with an institution. Not only do buildings become integral parts of universities, but their names still more so. The most sacred memories of our oldest institutions are bound up with the names of their buildings. Mr. Foster, your name now belongs to the University of Buffalo. As long as Foster Hall stands, and that should be for many generations, your name will be inseparable from the traditions of this place.

### ASSIGNMENT

Make *one each* of the kinds of speeches that have been discussed in this lesson.

